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PURPOSIVE SPEAKING

A COLLEGE TEXT BOOK FOR
COURSES IN PUBLIC SPEAKING

BY

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Judging from the specimens I have seen, great doers are great talkers.

DAVID LLOYD GEORGE.

THE PREFACE

Being an opening statement wherein the author maintains that his book has two values: DISCIPLINARY *and* PRACTICAL.

Among the present day apologists for speech as a part of the college curriculum are many who emphasize its value as a Discipline. They maintain that just as science, language, and literature in the college course have been relied upon in the past to strengthen the cultural and intellectual equipment of the student, so may a course in speech training be depended upon. It is partly from that point of view that this book has been written.

The theory of a study as a discipline is that, above and beyond the mere information and technical skill that is acquired during the course, there yet remains a residue of value to the student, a residue that will remain long after the information and skill have left him. He is stronger for having studied Greek even though his reading in that tongue is confined to the reading of letters on the door of his college fraternity, and even after he has quite lost the ability to read his Anabasis. This residue, I firmly believe, has been greatly overvalued. The world has been too willing to accept it at the value set by the teacher. Nevertheless I am persuaded to offer this treatise on "Purposive Speaking" and to hazard the remark that, if it be of any value, a part of that value is disciplinary.

I say a part, not all; for I have frankly attempted to make this book a help to one who may practice regularly or casually the art of public speaking. It is my hope that he who is looking toward the ministry, law, politics, or

toward any profession where public speaking will play a prominent part, will find this book of practical help, and I have kept such a one in mind as I have written its pages.

I emphasize the value of Public Speaking as a discipline because it is training motivated by practical, professional needs. The student is learning to do something that he will actually be called upon to do.

A preface should announce how the text presented differs from others in its immediate field. I think that, if I have offered anything new to my field, it lies in this disciplinary aspect that I have just mentioned. Most of the disciplines of the college curriculum are mental. I hope this one is also; but I have emphasized the emotional values—personality—in every chapter of this book. Without pausing at this juncture exactly to delimit my concept of personality—leaving that task for chapters in the text proper—I venture the remark that this phase of human experience has been neglected in the teaching of public speaking as well as in the college in general. It is hoped that the teacher will so present this text that the student will achieve for himself a better emotional balance and will be more skillful in his speaking to audiences when he has received some little information on the emotional aspect of human behavior.

In short, I present my text as a practical course in Public Speaking so shaped and outlined as to place it as a discipline in the liberal arts curriculum.

The exercises that follow the text proper have been developed empirically and have been correlated with the theory in the course of actual procedure in the author's classroom. Only those exercises have been suggested here that have successfully stood this pragmatic test. Thus I offer only a few suggestions, but ones in which I have confidence.

I am much indebted to my colleagues, Professors J. M. O'Neill and A. T. Weaver, for their helpful criticism of the manuscript of this work. I am eager to mention also my great indebtedness to my colleague, Dr. Smiley Blanton, who furnished sundry notes for chapters here and there throughout the book and with whom the book was discussed step by step as it grew.

I am indebted further to certain authors whose names and works I here list, not in any sense as a complete bibliography of the subjects touched upon in the book, but as an acknowledgment of their influence upon my own work. I do this not to curry favor from those by whom these authors are held as weighty authorities, for in some instances I did not find myself in total agreement with the authors read; yet I heartily commend them as stimulating and instructive to those who would go more deeply into several phases of public speaking and the art of teaching it. The works I would mention are: *The Psychology of Insanity,* by Bernard Hart; *Mental Adjustments,* by F. L. Wells; *Human Behavior,* by S. Paton; *Politics and Crowd Morality,* by Arthur Christenson; *Instincts of the Herd in Peace and War,* by W. Trotter; *The Crowd in Peace and War,* by Sir W. M. Conway; *Human Conduct,* by C. C. Peters; *Behavior of Crowds,* by E. D. Martin; *Control of Propaganda as a Psychological Problem,* by E. K. Strong, Jr., in the *Scientific Monthly* for March, 1922; *The Psychology of Society,* by Morris Ginsburg; *The Crowd,* by Gustave Le Bon; *The Psychology of Suggestion,* by Boris Sidis; *The Psychology of Public Speaking,* by W. D. Scott; *The Psychology of Persuasion,* by Wm. MacPherson; *The Making of a Common Will,* by Walter Lippman in the *Century Magazine* for January, 1922; *Public Speaking,* by J. A. Winans; *Handbook of Public Speaking,* by John Dolman, Jr.; *Fundamentals of Speech,* by C. H. Woolbert;

Better Speech, by C. H. Woolbert and A. T. Weaver; *Argumentation and Debate,* by J. M. O'Neill, and others; *The Pronunciation of English,* by D. Jones. I am grateful to Doubleday Page & Co., for permission to use a portion of an article published in one of their periodicals.

R. W.

Madison, Wis.
April, 1924.

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PURPOSIVE SPEAKING

INTRODUCTION TO THE STUDENT

We are now about to embark upon a course in public speaking. Before we cross the gangplank, however, let us ask ourselves where it is we are bound. What do we want to learn?

At the outset we should remember that public speaking as explained in this text is not a parlor trick with which you may entertain yourself and your friends when you are too tired to think of something else to do. Moreover, do not expect this course to furnish you with ideas to use in public speeches. Public speaking may upon occasion be the means of entertainment, quite diverting entertainment, but it is a sort of play that requires all the mental alertness of which the speaker is capable, for he it is who must furnish the ideas. The course does not aim to *make* public speakers, but to *train* them. You bring your native ability and your ideas; the work in this class is the means whereby you learn to express those ideas better. Lacking native ability or ideas or both, the course can do nothing for you. You are the diamond in the rough, to employ an old but useful figure; now for the cutting and polishing.

I want, also, to explain at this time what I mean by the phrase "purposive speaking." Now and then I am asked the question, "How large an audience must one have to make a public speech?" As I use the term public speech, the number of the auditors has nothing whatever to do with it. Could you make a speech in a private office,

behind locked doors? Yes. Neither the situation, the place nor the number of auditors differentiates public speech from any speech. It is not these conditions, but rather the effect that these elements may have upon the speaker's attitude that I am concerned about. Yesterday afternoon I went walking with a colleague of mine. Our conversation was quite accidental. It began with this book that I am writing and ended with the value of corporal punishment in the training of small children. Golf, automobiles, building sites, women, the physiology of fever, etc., etc., were discussed. What were the connections, I cannot tell. That was not a public speech. In a few days school will begin again and I shall have to explain to a class of students the very material that I have written in this first chapter. That will be a public speech. What is the difference? The difference lies in this: that in the second case the speaking is directed toward certain ends; in the first case the direction was accidental. In talking before my class I exert some effort to control the selection of material; in talking yesterday we talked quite at random. I choose to include under the term "public speaking" all speech that is purposively directed. I am not going to *pretend* that the word public means purposive, or that it could be stretched to cover my meaning. I use the word now and then for two reasons: first, that it has been used in this field so long that it passes current; and second, that the situations in which purposive speaking are not public situations in some sense or another are so rare as to be almost negligible. I should consider as coming under my meaning and use of the term the following among others: sermons, courtroom addresses, sales talks (to several persons or to one), demonstration talks, statements to a legislative committee, and private interviews between an employer and his employee, to work out some mutual agreement. I want certainly to empha-

size by the use of the word public no counterdistinction to the word private. Public speech is not *distinguished* from private speech but it is *differentiated* from speech in general, as a part is differentiated from the whole. The element that produces a necessary difference in technique between public speaking and conversational speaking is not the public nature of the former but rather its purposive nature. The constant use in this text of the phrase "purposive speaking" would, however, become monotonous and might seem a bit over-nice; hence I often use more common and less conspicuous terms.

Still another distinction might be drawn to make clear just what I mean by purposive speaking. The question is often asked: What is the real difference between the methods of public speaking and of conversation? In answering that question let us leave out of consideration the differences of aim, attitude, and situation, which I have treated in the preceding paragraph, and concern ourselves solely with differences in technique that are imposed upon the conversationalist who essays to make a public speech. Let us, then, compare ideal conversation with ideal public speaking. Here I must use the word "usually," for no sharp lines can be drawn. As compared with ideal conversation public speaking is usually more vivid in its imagery, more elaborate in its figures of speech, and more copious in its illustrations; it is usually more conventional in its language and delivery, expressed with more dignity, and exalted to a loftier plane of art; it is usually more definite in its statements, more accurate in its diction, and more coherent in its structure; it is usually delivered with more volume, enunciated more clearly, and spoken more fluently; it usually possesses greater variety of quality, force, time, and pitch of the voice, that is, the inflections, modulations, nuances, and rhythms of the voice are more

marked; it is usually accompanied by a more positive posture, more animated facial expression, and more pronounced gestures and movements. In short, it is at once more restricted by the formality of the occasion and more stimulated by the difficulties of the situation. I use the word *usually* for I can easily imagine situations in which these distinctions would not hold good. Any distinction that you could draw on the basis of method would have to be prefaced by the word *usually*. To take the last distinction that I drew, for example: the public speaker usually stands at a greater *distance* from his auditors than does the conversationalist. His auditors cannot see his face as well. Hence he cannot rely upon slight changes of facial expression to convey his meaning, he must telegraph in a bolder language. The same is true with voice. The more subtle and delicate shadings of expression he must dispense with and he must paint with broader strokes and more brilliant colors. Delicacy must be sacrificed in the interests of distance. But suppose he is talking business across the desk of a banker,—making that kind of a public speech,—or suppose that he is addressing the board of trustees of X college assembled around a table, or suppose he is talking over the radio, or suppose that his audience chamber is equipped with audion bulb amplifiers, then these distinctions fail.

Let us state the only general principle of difference that can be stated, *viz.*, Good public speaking is exactly like good conversation in method except in so far as each particular public speaking situation forces the speaker to adopt certain differences to meet the circumstances under which he is speaking. Good conversation is the standard, and that standard is never to be departed from except when the speaker is forced to depart from it. He should talk to his audience as though in ideal conversation at his home and

should make only those changes from the home style that the situation demands. Remember that I am not talking about ordinary conversation, or slovenly conversation, or indifferent conversation, but ideal conversation. The blunder that many would-be public speakers make is that they conceive of a distinct public speaking style, or oratorical style, that is essentially different from conversation. It is true, of course, that all of the differences that I pointed out above are usually present in good public speaking, and wise is that man who adopts them, but the essential relationship between public speaking and conversation is their similarity not their differences; the latter are incidental.

A word, too, before we start, about the manner in which a speech is prepared for class work. Do not prepare it as you would do some required reading in history or as you would translate a page or two of German. You cannot set aside an hour or two and say to yourself, "That time I have set aside for the preparing of my speech." Speeches are not prepared that way. Speeches grow. They are the children of your brain, and grow like other children. Once born, they grow day and night whether you as parent are conscious of them or not. You are reading your psychology lesson. Suddenly it dawns upon you that a paragraph just here might furnish an illustration for your speech. Another idea comes from your newspaper. A third you get as you are standing in line at the cafeteria, awaiting your turn. And so your child takes on weight and stature. One who is looking for ideas that may be worked into a speech sees them on every hand. But these ideas, to be most effective, must present *themselves.* You do not find the ideas so much as they find you. They come as opportunities; you seize them when they come. In the preparation of an original speech the idea basis is built up

not so much by work as by watchful waiting. Suppose you are expected to make an address on a subject of your own choosing two weeks hence (and all assignments should be given you far ahead). Don't worry about what you will use for your subject; keep the assignment in mind, think about it at every spare moment; when you are walking to class in the morning and when you are lying awake just after going to bed at night. Wait for a suggestion to come to you. But keep watching.

Do not ignore any suggestion that comes. Consider them all seriously. Some will be worthless and some will open a mine of possibilities. Do not think that you are expected to talk on politics, education, or banking. If you know something about those fields, subjects could well be chosen there; but it were better to talk about some less pretentious problem that you know well, than to talk about the League of Nations if you know very little about it. Most of us have some pet theories and notions that we consider our very own. Those are the subjects to use. After you have chosen a subject, let the supporting ideas come to you in the same way as the subject itself. Secure each idea as a cat catches a mouse. The mouse just happens to run out when he does, but the cat does *not just happen* to be on hand to catch him. After you have caught your ideas, and not until then, comes the time for an hour or two of concentrated work of reading in the library, clarifying your thought, and of putting your material together in finished form. To revert to my former figure, now is the time to make some clothes for the child of your brain that it may appear well in public. And during all of these processes you should be guided by the suggestions that are laid down in the pages to follow.

Some advice also as to your attitude toward the art of public speaking. Let me use the teacher's privilege of

overstatement for the purpose of bringing out my point here. You have two courses open to you—you who have average speech ability or better. You may either gain the the reputation of being a public speaker, or you may be one. You may either be thought eloquent or you may move your auditors. It is difficult to accomplish both of these things during one's lifetime. One cannot eat his cake and have it too.

You enumerate the great names in oratory of today, and you say "Did not these men achieve success both as to the practical results of their speaking and as to the reputation for eloquence?"

I answer your question by another: How do we know that these speakers with outstanding reputations for eloquence have produced any real and practical results? Ask your congressman how many votes are secured by the oratory on the floor of the legislative hall. He will tell you such oratory is usually futile. Does that mean that public speaking does not influence Congress? Not at all. It simply means that the public speaking delivered on the floor for the admiration of the homefolks is not the public speaking that gets results. Speeches of quite a different sort are made in the committee rooms and in private offices. These speeches are the ones that swing the votes. I want you to keep this distinction in mind. An auditor cannot think of two things at the same time. He cannot think of the speaker himself and of his subject. He must forget one or the other.

Suppose, then, you are called upon to make an address before a student audience assembled for the discussion of some current problem of the community life. After the meeting your friends crowd around you and say, "What a wonderful speaker you are! Such a voice! What graceful gestures!"

If they say this, go home and resolve to do better next time, for you have failed.

But suppose no one says anything about your speech for a long time. Then some friend of yours says, "Jack, that speech of yours last week:—I believe you exaggerated conditions; you are an alarmist; but I have been thinking it over, and there may be something in what you have said, after all." Rejoice at this and be exceeding glad, for this is a sign of success.

Future generations may look back on this generation and decide who were the really great speakers, but today these speakers are known as experts about this or that. One is that great engineer, another is that famous publicist, another is a great physician, still another is an expert in political science, and one is a great religious leader. Thus do we regard today those whom our children may look back upon as eloquent orators. We identify them with their subject matter rather than with their technique.

So I say that you have two courses open to you. Does this sound hyperbolic? Perhaps it is, but the hyperbole is not ipso facto untrue. You may be either Brutus or Antony. If you are the former, you will say to your audience in manner, if not in words:

"Believe me for mine honor, and have respect for mine honor, that you may believe." You will thus be attracting the attention of your audience to yourself. Effective appeals on the basis of one's integrity must be made much more subtly.

If you are Antony, however, you will say, probably not in words, but rather in manner:

"I am no orator as Brutus is;
But as you know me all, a plain blunt man,
That loved his friend; . . .
For I have neither wit, nor words, nor worth,

Action, nor utterance, nor the power of speech
To stir men's blood; I only speak right on.
I tell you that which you yourselves do know;
Show you sweet Caesar's wounds,—poor, poor dumb mouths
And bid them speak for me: but were I Brutus
And Brutus Antony, there were an Antony
Would ruffle up your spirits, and put a tongue
In every wound of Caesar, that should move
The stones of Rome to rise and mutiny."

The speaker was willing, nay, anxious, to let Brutus have the reputation for oratory, so long as he, Antony, got the results that he was after. He preferred to be thought of simply as Cæsar's friend. The highest form of art in public speaking, therefore, is that which conceals itself and the artist behind the subject that it treats.

Let us also remember that, even granting that we are able to pick out a handful of the greatest orators of the last generation, we still have not a single record of the actual speeches made. We lack the tremendous contribution made to the speech by the voice and body. At best we have but a shadow of the speech. Even though we were to limit the meaning of the term "speech" to the language used, the records rarely contain what the speaker actually said. In almost every case they have been edited. They contain not what was actually said, but what the speaker wants future generations to think was said. It is quite fair that he should edit his speeches, if they are to be printed. The reader will not be able to sense the occasion of the address, will not be able to hear the speaker's voice nor see his body, limbs, and face; so the speaker in publishing his address must rely upon the printed word to express many things that he had before his audience expressed in other ways.

It is therefore dangerous to try to imitate, in speaking before a real audience, the style of what it is recorded

that the orator of the last generation spoke to his audience. The address, as we have it preserved, is not for a real audience, but for a fictitious one. Consequently, lest my readers should fall into the habit of artificiality by copying the styles of these orators, and of attempting to exhibit themselves directly through the display of their borrowed finery, I have with rare exceptions, abstained from quoting from the great classics of public speaking. It were easy enough to fill a text with material of that sort, but I question its expediency in a text for beginners in the art.

Still another caution. This is not a course in Oral English. The principles to be studied are as applicable to speaking in Chinese or in Choctaw as in English. You will fail to find in this text, therefore, any special rules as to the use of the language in which your speeches are to be given. If you are to speak in the language in which this book is written, we have a right to assume that you have a reasonable knowledge and proficiency in this language. Poor grammar and faulty pronunciation are bad for the same reason that a lisp or a dirty smudge on your face would be bad; that is, that such defects attract the attention away from what is said. They are distracting. And as to the details of sentence structure and other minutiæ of rhetoric common to all languages, these matters must be left for more advanced courses, or assumed as given in earlier ones.

So much as to what the student should expect and should do. Now as to the method of teaching that the author has employed in this text. Ten or fifteen years ago, we young people used to be told,

> "If a job seems hard to you,
> Don't sit down and cry;
> If at first you don't succeed,
> Try and try and try."

There is now developing in the educational world a new motto for the teaching of the young:

"If at first you don't succeed,
Find the reason why;
Then, perhaps, you will not have
To try and try and try."

For ten or perhaps twenty thousand years man has been scratching the surface of the earth, planting seeds in it and reaping the harvest. In the last fifty years, however, agriculture has made more progress than in all the thousands of years before. This advance has been made possible because for the first time in history farmers have made an intelligent and determined effort to "find the reason why" for their failures.

It is quite probable that the race prepared its food by some simple process of dressing or cooking long before they learned to augment their food supply by agriculture; and yet even this ancient art of cooking, although producing results pleasing to the taste, did not meet the needs of the body efficiently until cooks began to study the chemistry of foods and the chemistry of the body; and this took place within the last generation.

Medicine in its attempt to cure the ills of the body goes way back to the dawn of the human race, and yet the reason why of disease was not discovered until the germ was seen, and since then more progress has been made every ten years than was made every thousand years before that discovery.

But way back, even before man was man, he was trying to influence the conduct of his fellows. For perhaps a thousand thousand of years he has attempted to influence his fellows by the means of speech, and yet this art of purposive speaking has not significantly progressed. It is still about where agriculture was before scientific plant

breeding was practiced, and where cooking was before dietetics developed, and where medicine was before the days of the compound microscope. The farmer made his progress by asking, "Why do I have better wheat on the back 'forty' than on the front 'forty'?"

The cook made her progress by asking, "Why do people on shipboard who live mostly on salt meat suffer from scurvy?"

The physician took his great step when he asked, "Why does disease spread?"

All these experiences had been old in the race, but until someone had the curiosity to ask, "Why?" no progress was made. So we have seen people change their conduct because of the speech of someone else, but that has been going on for ages. It is no new thing; and yet until very recently no one has asked in a determined fashion, "Why do people act as they do?" "What are the fundamental principles of human conduct?"

Before they asked these questions there was a long period beginning with the old Sicilian teacher, Corax, when they asked, "How does Lysias do it?" "What is Cicero's style?" "How does Robespierre secure the results with his audiences?" "What was Cory's power?"

All these questions were aimed at finding out the how, not the why, the technique, not the theory, the details of rhetoric, not the principles of human conduct as related to purposive speaking. Thus there developed schools of style, not because the real causes of human conduct have changed from age to age, but because the outstanding speakers of the different ages differed one from another. The stylist tells us not why, but how; he talks not in terms of the audience usually but in terms of the speaker, and when he does touch upon theory it is the theory of language, not the theory of speech.

Of course, in the careful imitation of the methods of the great masters, most that was imitated was good; but even the *master* had his weaknesses and handicaps of speech habit; and he succeeded in spite of these defects. The imitator, however, because he did not concern himself with "why" of either the strength or the weaknesses of the master did not distinguish one from the other. He copied the master. Had he known why this or that habit of the master had such an effect upon the audience, he would have known which habit to follow and which to avoid.

It must not be thought that all critics of a century ago were stylists, any more than that all farmers were simply imitators of their fathers' technique in agriculture, or than that all physicians were mere "medicine men," but, just as in medicine and farming, the tendency has been in these modern days to emphasize theory in public speaking in order that progress will be more rapid. Can we by this process hope to surpass the great masters? Perhaps not, but an approach to their success will by this method be made more rapid and more nearly possible.

Speech concerns itself always with human conduct and thoughts, always with the changing or adapting of the thoughts of one person or group of persons to those of another person or group. Before we can consider, therefore, the problem of making this adaptation consciously through the means of speech, we must know a great deal about the thing that we are trying to adapt; that is, we must study the principles of human thought and conduct. Before a great physician attempts to kill the pathogenic germs in my body he must know a great deal about those germs, the conditions under which they thrive and as many as possible of the conditions that are unfavorable for the life of the organisms. Knowing these things he tries in every way compatible with my health to make life for

those busy little "bugs" very rigorous. The speaker, then, must know why people act as they act under any circumstances; then he can apply that knowledge to the problem in hand. A knowledge of human conduct helps in a great way to take his work out of the shadow where he can see only poorly what he is doing, into the light where better vision makes groping less necessary.

At the very outset, then, it becomes necessary for us to brouse quite widely in the general field of human behavior before we enter upon the narrower field of public speaking, a field in which we shall try to apply the principles learned in our general study. We must divide our problem of applying this general information into two parts: the problem of the speaker's control of his audience, and that of his control of himself.

PART ONE

CHAPTER I

FUNDAMENTAL HUMAN REACTIONS

This is not a textbook in psychology as such, yet no other study is more clearly applied psychology than the study of public speaking. In this section of the book I shall try to achieve a maximum of scientific accuracy and a minimum of technicality. There is, on the one hand, the science of behavioristic psychology, and on the other, the practice of psycho-analysis. The former, so far as it goes, is definite and literal; the latter is fundamental and figurative. The popular criticism of the former is that it is not practical, and of the latter that it is not scientific. I shall attempt to be both scientific and practical. Let me state, then, that such terms as appear as captions of my chapters, —rationalization, the inferiority complex, and others—are in a sense figurative, just as it is figurative to speak of air "waves" or a "current" of electricity. They are figures of speech, but soundly fundamental, just the same, and mighty useful figures.

Here and there throughout the last two parts of the book will be found specific reference to chapters of this part. The student should be certain that he understands these references, as otherwise he may often quite miss the meaning. But more important than these specific references is the general point of view to be gained in this part of the book. Some in the class may be inclined to fret that so much of the time of the course is consumed in the discussion of these general theories and to look forward

anxiously to the time when the formal speaking will begin. The way to learn to drive, they will say, is to get behind the wheel. That is true, but one perfects his driving and his speaking by knowing something of their theory. One might, conceivably, become passably proficient in the art of driving simply by following specific directions as to the use of the several levers, pedals, and buttons. He might, in brief, drive by recipe. But speaking is far too complex to develop quickly and effectively by the recipe method, even by one who could learn to drive without having the slightest notion as to the internal function of the control of the car he drives. If a student wants only practice in speaking let him sell vacuum cleaners; but if he wants practice plus a body of theory that he can take with him at the end of the course and use for his continued advancement in the art, let him join a class in which some attention is paid to other things than rhetorical turns and elocutionary tricks. This course should be but the beginning of his speaking development. Study here and now should bear its greatest fruit many years hence; and it cannot bear that fruit if we depend upon the retention of a recipe for public speeches. There is an imperative need for a theoretical background for the study of our art. In fine, we need the philosophy of purposive speaking. Let the student be not too hasty in his consideration of material that seems at the moment to have no immediate significance in the solution of the problems of speaking.

In the study of man's behavior, our vision of the whole is clearer if we survey his life from the beginning. The new-born infant is hardly more intelligent than a sensitive plant, and he is much more helpless than most new-born animals. He would starve to death with a bottle of properly prepared food in the crib beside him. He has no ability to care for his own needs, so far as those needs require things

in the world around him. He has, however, tremendous desires to have those needs satisfied. During the first weeks of his life his wishes are attended to for the asking. He is hungry, cries, and is fed; he is cold, again cries and is warmed. A direct need, a direct demand, and a direct satisfaction. In a year or two he learns, if he is properly reared, to substitute for his direct outcry on becoming hungry, the name of the food that he wants; or, if he is cold, he learns to ask for his coat or to go to a warmer room. His desires are just as keen and the need of satisfaction of them is just as great, and yet he does not cry as much. Why? Because his parents have made it easier for him to substitute more social means of expressing his wants than crying. They have impressed upon him the better way by the pain and pleasure method. So on through life he goes; at every step of the educational process he has to learn to socialize his wants. He finds that some of those desires cannot be satisfied immediately; he learns that in such an event it is pleasanter for him to refrain from making life miserable for those around him. This process of socialization is thus brought about by his desires for the pleasant things of life in conflict with his desire for other pleasant things. This process of socialization of his desires compels him to balance one desire against another, measuring the pain and pleasure of one against the pain and pleasure of the other. He finds that he cannot have his cake and eat it too. He learns that he must be polite, say "please," and that he must defer his wants to those of his elders. Gradually this conduct of his becomes so habitual that the origin in the balancing of one desire against another has been quite forgotten. He takes more or less real pride and pleasure in politeness, for its own sake, apparently. There is a great deal of misguided instruction about the function of education by those who

maintain that the object of the teacher and parents is to train the boy or girl to *deny* his or her own desires *for* the benefit of the race; the object of the educator should be to train the child to *achieve* his own desires *with* benefit to the race. The missionary is as selfish as the baby, but he has learned what the baby has not, that he is happiest who serves himself through serving others.

Often, however, there are wants that cannot be fulfilled; desires that are completely impossible of satisfaction. Financial difficulties, death, social taboos, physical inheritance, and a great many other factors stand between us and what we want. What then? How can this process of socialization go forward here? There are four things that human beings do, when they rush headlong into the stone wall of an unsatisfied desire. To illustrate these we must take striking examples, examples that exhibit the type in the extreme. We must not forget, however, that the keen young person of intellectual honesty will see each of these types illustrated in his own conduct.

The first reaction to the stone wall is to lie down beside it and die; perhaps not to die physically but to give up in discouragement. The melancholiac in the hospital for the insane is an extreme example of this type of reaction. He has, perhaps, struggled for years to make his business prosper and to give to his wife and children the comforts of life that he thinks they ought to have. Hard times come. He sits up late at night working and worrying and hoping; little work, more worry, and a great deal of hope. But gradually one blow after another is struck him in business and in his family life, until hope is no longer possible and until worry stops because all that he is worried about has been lost, and work ceases from lack of energy. So much for the extreme case. As for you and me, we have ambitions to aspire to in public speaking and take a great deal

of pride in the accuracy and force with which we speak. We speak in public one day. We stumble ridiculously. We try out in contest speaking. We take last place. Our best friends begin to console us by saying that we are not talkers, but doers. Even our best girl says we are stiff on the platform. That ends it. That breaks the camel's back. We lie down and die, oratorically. We no longer take care as to our speech. We are slovenly, ungrammatical, crude; and the only joy we get out of speech is joy that comes out of contemplating our own disabilities. It need not be pointed out that it is quite unwholesome for one to get into the habit of meeting his difficulties in this manner. Avoid any settlement that results in personal deterioration.

Only slightly less dangerous is the second method, that of denying that our wants are not satisfied; we may call it the method of negation. It is shown by the man who plunges headlong into the wall, is thrown almost stunned at the foot of the obstruction, and lies there dreaming that the obstruction does not exist, just as one who is cold in his sleep because he is not sufficiently covered may dream that he has arisen and warmed himself. A poor woman of no social graces or training and with no money to live on any but the meanest scale sees in the fashionable hotels, theatres, and fine residences of her town the splendid life of some of her "sisters in Eve" and becomes ambitious to live likewise. By saving here a little and there a little and by starvation, she now and then has the means to buy herself a seat at the theatre or to ride in a taxicab and be let out at the door of a fashionable hotel to be waited upon by the uniformed attendants while she merely inquires for some Mr. Smith, whom she knows is not at that hotel. Her performance is but pretense, you say. True! She is living in a world of partial unreality. Greater adversity comes; she is not even able to support her outward show. But

her pretense does not stop. She continues to live in a world of unreality, a beautiful world of dreams in which she is a fine lady. At last one sees her at the asylum where she stands at the door way of her room and bows graciously and smiles sweetly as she receives as guests the sightseers who are "doing" the place. She has broken completely with reality.

Do we ever do that or anything resembling that? Ah, yes! Our day dreams are but attempts to get what we cannot have, by denying that we are forbidden our great desires, by living for a time in a self-created world of fantasy. Are day dreams necessarily harmful? No, but avoid using them to meet your difficulties. Avoid feeling whenever in trouble, "Oh, well, never mind; I can console myself. In the darkness of the night, or on the lonely lake shore, or alone in my room, I can dream my troubles away."

In the old days, men and women used to resort to drink to produce their worlds of unreality. There is no doubt that the great pull of opium is that it furnishes a roseate dream world. Nowadays the "movies" and books furnish the same retreat. Again you ask: are not books and "movies" wholesome? Yes, if used rightly; but if used merely as a retreat from the obligations of life, no! In short, we should enter this world of dreams willingly and not be driven into it by adversity.

The third method is that of repression. One experiences a great desire for this or that and convinces himself that he cannot have it and that he must not try to gain it. He does not attempt to persuade himself that he does not want it; he simply tries, if he be wise, to keep out of situations in which the desire for the satisfaction of this or that particular want might become so keen as to be painful for him, or so as to cause him to do some unsocial thing. This is the most difficult method of meeting the

stone wall. It is, however, more wholesome than either of the other two and, indeed, it is once in a while the only method one can safely employ. It requires great intellectual honesty with one's self and the power of self-analysis to a degree quite above the ordinary.

One of the most powerful human desires is that of sex. More than occasionally a child is brought up in shame of his sex life. He is brought up to deny that "anything so base as sex is a temptation" to him. Such a youth would do well to cease his self-told lie that sex does not attract him, for in his blindness he leaves his life unguarded. One cannot in a few years obliterate a fundamental desire of the race, a desire that has back of it the irresistible force of the inheritance from millions of ancestors. A natural force may sometimes be met, provided one faces the problem with seeing eyes, but it cannot be denied.

I have used the figure of the stone wall. Let me change the figure to make my meaning clear as to this type of reaction, that is, repression, and as to the next type soon to be mentioned. Think of any human force that must be resisted in terms of a flood on the Mississippi. The river dwellers who are wise do not try to deny that a flood may come and that it is terrible in its power when it does come. They face the situation honestly. They do not tempt nature. They prepare to repress it. They guard their lives against its danger. They know the conditions under which, and the places at which, the greatest danger would obtain in time of flood, and guard against these situations and places.

Were these three methods of meeting an impossible desire all that were offered us, life as we know it would hardly be worth the living. The best and most wholesome method is that of sublimation. In fact, out of the great unsatisfied desires of the race have developed through this process of

sublimation many of the beautiful things of art, poetry, and religion. To return to the figure of the river: the flood sweeps down its length, doing awful damage. Finally man tries to prevent this periodical devastation. He tries "repression" and rears dikes. They do some good, they prevent some of the overflows; but they also make the onslaught more powerful in the event of an actual break in the levee. What, then, must man do, in order to check the waters? He conceives a new plan, that of diverting the waters to other channels and to other uses. He plants forests over the expanse of the water shed, so that as the rain falls it is caught by the roots of the trees and is used in the growing of timber and fuel; he builds great dams and holds a large part of the flood water back in reservoirs to be used for the generation of controllable electric power; he builds deep channels through which the excess of water may flow harmlessly.

So it is with the flood-force of some of our desires. Society says, "Thou shalt not!" We must guard against the dangers of the pent-up force. So we find other ways of using that force. Out of the repression of sex came chivalry, through this remarkable ability of the human to satisfy his desires indirectly. A woman, disappointed in love, feeling the imperious demands of a natural affection, meets the difficulty consciously or unconsciously by becoming a teacher or nurse or charity worker. I have called this method that of sublimation, and why? The word comes from the Latin word meaning to lift up, to exalt, to make sublime or noble. Sublimation is the noble way of passing the impassable; it is the process of using the force of nature as a foundation to support a lofty structure of culture.

One should always remember in this connection that the process of sublimation is two-fold: the blocked desire creat-

ing the pent-up energy and the social utilization of that energy. I have pointed out that there are other ways of meeting a blocking of one's wishes. One may not always sublimate. That is one side of the picture. The other is that some people do not have much to sublimate. In either case, lacking either of the steps in the process, the result falls short of the nobility and beauty that it would otherwise possess. To employ again the figure of the flooding river: the building of a reservoir to furnish water power with which to light the cities of the river basin, and the other benefits that come out of a surplusage of water demand two things: the presence of the surplus itself, and the blocking of the flow so that it will fill the new purposes. Should the rainfall for a season be very scanty, the danger from floods would be lessened, as would also the benefits of the surplusage of water. The unsocial thing is not the possession of an impulse to taste the forbidden fruit, but rather the unwillingness to sublimate that impulse out of respect to the demands of society. The saint, therefore, is not he who lacks that impulse, but he who possesses it and sublimates it. Santa Claus with his strong, virile, masculine personality, is a more wholesome conception of the race than the medieval conception of an anæmic, other-worldly saint who did no wrong because nature equipped him with no taste for the "fruit of the tree of knowledge of good and evil." Santa Claus seems more or less possible. One can understand him. But a saint without a stomach could not have happened on this earth.

CHAPTER II

RATIONALIZATION *

Thus far we have discussed the reaction of the human animal when his wants are denied by an outside force. Sometimes, however, that which prevents his giving way to some aroused impulse is entirely within him, at least so far as its direct effect is concerned. He would take this or that desirable thing, but he has scruples against stealing; he would accept this or that office under compromising circumstances, but he has moral principles against bribery. Of course, the reader at once sees that these ideals, principles, and scruples are all derived indirectly from a few quite simple desires, and that when they operate to prevent the satisfaction of other wants, the conflict is simply that between two desires, only one of which can be satisfied. Which one, is the question. On the one side is the direct and unsublimated desire, and on the other is the desire for one's welfare, a desire that intelligence has moulded to meet the conditions of environing society. Take the example of appropriating to our own use that which does not belong to us. Most of us like money, but we have certain scruples against stealing. These scruples are but the working out of our desire for more permanent happiness than can be gained by the stealing of the money. In situations where one can steal, receive the benefits of the possession of the money stolen, and not suffer the loss of the welfare that usually accompanies stealing, these moral scruples begin to atrophy. Let a great earthquake or other disaster

* *Mental Adjustments*, by F. L. Wells, pp. 70-90.

attack a large city destroying homes and leaving, in the excitement, considerable valuable property unguarded. The homeless people, heretofore honest and scrupulous, become vandals, when they can take without possible fear of detection.

We do not always remember the origin of our ideals when we employ them, and their force often grows out of the fact that we think of their moral significance rather than of their expediency. The Ten Commandments are more binding to us as a code of divine law than as a convenient working agreement.

Starting then with two desires, one in conflict with the other, the one direct and conscious, the other indirect and unconscious, a moral principle, how is such a conflict settled? One wants the money that is placed within his reach, and yet one has moral scruples against taking it. Suppose that money belongs to a mercantile company that has in your estimation, robbed you, by charging exorbitant prices for what you bought there; then it would not seem quite so evil to take the money from the counter. Suppose the money is actually placed in your hands by the mistake of a clerk; then it is even easier to still the voice of conscience. Suppose in addition to these considerations the mercantile company is a co-operative affair so that the losses that you would bring upon it by the accepting of the money would be borne by a great many, and hence no one would appreciably feel the loss; then the taking of the money would seem a mere trifle. And yet, stop! that money does not belong to you, and you are knowingly taking it! Do you see that, although the excuses you offer are more or less reasonable as extenuating circumstances, the thing that causes you to offer them is the desire you have for the money. That process of settling the conflict is called rationalization.

It is quite unnecessary for me to say that such a method is dangerous; and yet that method is one that most of us use more frequently than we realize. We rationalize; by which is meant that we make it *seem* rational that we should have what we want. The conflict is settled and we have what we want without the troublesome pricking of our consciences. It requires a keen mind and unusual intellectual honesty to check one's tendency to rationalize.

If we should assume that our moral principles are at all times to be trusted guides for our conduct, then, indeed, the process of rationalization that subverts them is necessarily unwholesome in its influence. Our scruples are often, however, so indirectly derived from the fundamental desires from which they have sprung, that they are not to be relied upon finally and ultimately. As evidence, notice the great diversity of moral and religious tenets held even by the people of the same community. People do not discard these tenets easily. An open attack on one's convictions has not the slightest effect in the direction of overcoming them; and very few persons were ever moved from their scruples by reasoning. They defend these tenets spiritedly whenever they are conscious that an attack is being made. Such is the stubbornness of the defense against changing one's convictions that we call each other prejudiced, and we are surprised that what to us seems our loyalty to a great cause seems to other people fanatic prudery. Many of our present convictions we know must go the way of the discarded codes of the past. Rationalization is one of the weathering agencies that wears away the earthworks and entrenchments behind which a social group is fighting its last fight to hold to a cherished conviction. To break down moral scruples of useless austerity, moral scruples that seriously hamper the effective-

ness of one's life, rationalization plays a part that no other factor can perform.

To take an absurd example (so that I may not stir up any untoward prejudices), suppose that Miss Patience Goodheart comes to the university. She has been taught, or somehow has got the conviction, that it is quite wrong for young ladies to participate in any form of competitive games, indoor or outdoor. She takes occasion at an early part of the year to explain her convictions to her new acquaintances. But in spite of these prejudices (or because of these loyalties; which is it?) Patience is well-liked, for she is a lovely girl. Because of her social graces, she is adopted into a sorority. At first her sisters note her queer convictions in silence. But at length her attitude proves a serious hindrance to the good times of the group; her reproving looks and her quiet refusal when the other girls ask her to join them in some evening game. They begin to remonstrate and to reason with her; she steadfastly holds to her ideals, with that air of, "Lord, forgive them, for they know not what they do." Then they try scolding, but she only becomes an indignant martyr. So they begin to leave her alone and make up their games without her. In the spring the men of the university begin to call at the house suggesting doubles at tennis. Some of them suggest Patience, but the girls inform the men that she should be counted out. So the poor girl is left out. She thinks it over:

"After all, one has to have recreation in this busy college life and it seems that down here a great deal of the recreation is in the form of games, at the athletic field, on the tennis courts, and around the card tables. And then, too, does it not stand written in the Bible somewhere that when one is in Rome, one is to do as the Romans do?"

Finally, Loyal Noble, who is studying to be a minister, asks her to join him and learn the game with him. She feels that it is her duty to help him, "as the poor boy works so hard and has so little recreation, and of course, Loyal would do no wrong." She gives up her scruples "for his sake." Manifestly this is but the opening wedge. Soon she is an enthusiastic devotee of all the games that she has for so long a time denied herself. Who broke the conviction? She did. For whom did she break it? For herself.

So we see that rationalization is a strong leaven. It permeates the social group with a desire to believe and act alike, and this desire to believe makes possible the final change of conviction. Its end result is therefore often not undesirable. Inasmuch, however, as rationalization is as apt to overthrow some wholesome conviction as some unwholesome one, as a method it is dangerous; and our struggle should ever be to lift our mental life out of the realm of rationalization into the realm of intellectual honesty.

What is rationalization? A means of settling a conflict within one's personality, between one's desires. Sometimes our conflicts are of the nature of self-reproof, either for some secret act committed in an impetuous moment or for some secret desire that we think evil. One cannot long stand self-scolding. It is necessary for one's happiness that this conflict be settled by removing from his personality the element so seriously reproved. He does it by projecting outward into others the sin that he has heretofore seriously condemned in himself; that is, he sees, or imagines that he sees, this same evil in those around him, and the censor within him is occupied with these poor sinners. Christ asked the question, "Why beholdest thou the mote that is in thy brother's eye, but considerest not

the beam that is in thine own eye? Or how wilt thou say to thy brother, Let me pull out the mote out of thine eye; and behold, a beam is in thine own eye?"

The answer, of course, is that the very presence of the beam in thine own eye is that which causes thee to see the mote in thy brother's eye. Elbert Hubbard used to say in his quaint way that a gossip is a timid rogue confiding to others what she would like to do. Settling a conflict by projection is not at all uncommon. But it, too, should be avoided.

Some conflicts are settled before the belligerent armies make contact, by an arrangement of the "mind" to divide the realm between them. Oftentimes division is as between religion and science, or between moral convictions and business code.

A very orthodox young man, who believes the Bible literally, becomes much interested in science. He studies the doctrine of evolution and believes that. Is it inconsistent that he should believe the story of the creation of man as set forth in the scriptures and at the same time give intellectual assent to the doctrine that man is the lineal descendent of some so-called lower form of life? It may seem hardly plausible to some. But to him there is no conflict. The kingdom of the mind is divided between the two monarchs. Each is totally unconscious of the other. Each thinks that he reigns supreme. This method of avoiding the clash of conflict within the personality is called dissociation. This is the mechanism by which with marvelous ease, the occasional, faithful, church-going deacon can throw off his Sunday clothes and his Sunday ideals about the loving treatment of his brothers and don his week-day crafty selfishness with his office jacket. Some call him a hypocrite. Ah, no. You do him a great injustice. At least he is not a conscious hypocrite. He

has two codes, that is all, and they never mix. He has solved the difficulty by dissociation. He is fooled by himself.

There are probably few situations in life where clear thinking is so important as in public speaking; and nowhere is it so important to remember the trickiness of human thought, not only for the guarding against the inaccuracies of thinking on the part of the speaker, but for the proper handling of the thought processes of the audience. There are two types of thinking, the realistic and the autistic. The intelligence, or thinking ability, of an individual may be quite safely forecast while he is yet a small child by watching for these two types in the child's play. Given a set of blocks, does he simply handle them and move them about from place to place or does he arrange them or use them in some more or less definite scheme. This latter process, using the blocks to build something, exhibits his ability to inhibit or exclude from his plan the constantly recurring suggestions to use the blocks in other ways. So with our thinking in speech. The blocks this time are our experience-symbols, our words. If we can conceive a goal idea and build toward that idea, adapting our symbols in a logical and common sense manner to develop the idea, and can exclude irrelevant suggestions and leads, we are employing what is called the realistic type of thinking. The autistic type, on the other hand is unadapted, false, fantastic, and primitive. Much of our thinking is of this type, much more than we are willing to admit. And one of the commonist counter suggestions that prevents the successful completion of a thought built of symbols placed accurately and firmly one upon another is the suggestions of rationalization. Said briefly and bluntly: when we don't think straight, it is because way down deep in our natures we don't want to think straight. Speaking of the thought

processes, W. H. B. Stoddard says,* "Logic teaches us how we ought to think and psychology tells us how we do think."

It is the hope of the author in writing this chapter that a knowledge of how we do think will help us now and then to think as we ought to think.

* *Memory and Its Disorders*, p. 452, 4th edition.

CHAPTER III

THE INFERIORITY COMPLEX *

Among the newer words that now pass current in description of mental states one of the most common, and one of the most commonly misunderstood, is the term *complex.* Each is now asking his neighbor, "Brother, do you have any complexes?" One would imagine that those who ask such questions think of complexes as spiritual carbuncles or tumors in the soul. They are making out of a comparatively simple idea a very mysterious one. An idea or human relationship that has through one's experience become fraught with emotional significance is a complex. One of the easiest ways, therefore, of stirring up a complex is to mention the word standing for this idea or relationship. Naturally, then, all of us have dozens of well-developed complexes. All of us have death complexes; that is, the mention of subjects related to death causes an emotional response. We all have sex complexes. We all have complexes connected with various agencies in the world that are dangerous to human life; that is, we have fear complexes. These complexes may be concerned with pleasant or unpleasant emotions. So, whereas twenty years ago we had hates, loves, prejudices, fears, enthusiasms, etc., we now have complexes.

It is very useful that we should consider at this time one of these complexes; *viz.*, the inferiority complex. Suppose that one is ever and again disturbed by the notion that

* *The Psychology of Insanity,* by Bernard Hart, Chapter V.

in this or that way he is inferior to his associates. It may be that his real or fancied inferiority may be due to birth, social standing, education, manners, personal appearance, height, speech, intelligence, or what not. He somehow gets activated by the notion that he is not the equal of his fellows. That is a terrible thought. Most boys grow up to adolescence, at least, with the notion that they are a little better than the average; and they find the blow a very severe one when they wake up some morning to the realization that perhaps they will never be president, after all, and that when all is said and done they are just ordinary, mediocre folks. That is hard to think, but to think that one is even below mediocrity is not a bit short of the terrible.

It is not only terrible; it is unendurable. The human mind must protect itself against such pain. In short, we must compensate for our feeling of inferiority. We must quiet the pain of this unbearable thought. It moulds our conduct, determines the expression of the face, stamps itself upon our speech, conditions our attitude toward those around us, and controls the subjects of our thought and conversation. We must get it somehow under control.

Our first reaction against the feeling is to deny that we are inferior in the particular concerned. A boy or girl with a speech defect will struggle against the inferiority. He finds it painful to admit to himself, and is fearful lest others should think, that he is inferior. To prove his ability to himself and to others he assumes a tremendous interest in public speaking. He has ambition to become a great speaker. He will show the world! A teacher who is not quite sure of his subject feels his inferiority and is jealous of the slightest question of what he tells his classes. Should one of his students argue with him he becomes domineering and petulant. Should someone ask for information, he

would consider it impossible for him not to answer. He will answer the unanswerable in order to assure himself and others that he knows. A man or woman with a poor ancestry will assume all the exterior refinements of the best blood of the land, to show that his humble birth is but an accident, quite unrelated to his tastes and manners. He who has a taint of negro blood or fears that he has, is often the loudest in denouncing the negro. The person who has an uncontrollable tongue for gossip, in the presence of one about whom he has gossipped, feels there a sort of inferiority of habits and is constantly finding excuses to assure his friend that he has always spoken well of him. Hence we have the expression: A guilty conscience needs no accuser. These are compensations; really they are overcompensations. That is why they are dangerous.

The compensation just discussed is of the nature of a conscious effort to meet a particular deficiency. This method often shades into an unconscious attitude so imperceptibly as to make it hard for us to understand our own strivings. The problem passes from the stage of an effort to improve one's shortcomings to a frank ignoring that we have such shortcomings and even to the stage of believing that our particular strength lies where in reality we are weakest. The unpleasantness of the thought of our inferiority has finally worked to banish it from our minds.

This state, of course, is true vanity. We are proud of having that which we have not. This vanity takes on many forms. One of the most common of these is an overbearing conceit. I suppose no form of human reaction is more often misinterpreted than conceit. No doubt it often grows out of the consciousness of an ability, but perhaps just as often it grows out of the repression into unconsciousness of the thought of a disability. Just as some of the most harmless of worms have the most forbidding

appearance by way of compensation for their lack of aggressive self-protection so he who is fundamentally the most timid often appears the boldest. His is an unconscious over-compensation for an inferiority.

Again, judging the attitude of those around one, constantly tingeing their words and acts with meanings for which there is no real basis is another type of reaction to the inferiority. We say that such a person shows paranoid tendencies; he is always expecting slights and reads into the conduct of others all sorts of evil motives against himself. He becomes offended easily, and rushes to defend himself when no attack has been made. Forgiveness and magnanimity in a man of superior strength is easy, for he could easily defend himself should the situation demand it; but for one of inferior strength all slights must be resented, lest the world become accustomed to treading upon him.

Another peculiar form of this unconscious defense against the feeling of inferiority is the development of a certain pride in the lack of some ability or in the assumption of some custom or belief that makes this disability a matter of no consequence to the person concerned. A woman of poor health may even grow to be proud of her ill health, proud that she is not husky and big muscled like many of her "unfortunate friends whose bodies are built like those of the working folk." She really admires her own "delicacy." Or she may develop a wonderfully sincere reticence toward displaying her neck and shoulders. In physical charms she is inferior to her sisters, so she compensates for it by her false pride and her false modesty. These are less painful to her than to admit to herself that poor health has taken away her physical beauty.

Still another unconscious method of compensating for an inferiority is to rationalize the situation so as to let it

appear to yourself that what you are prevented from doing by your inability you refrain from doing because you do not care to do it. You are very awkward and hence cannot dance. You explain to yourself your absence from the ball room on the basis of your tastes. You say, "The grapes are sour, anyway." In this connection I might say that most people who read the story of the *Fox and the Grapes* misinterpret it. They read into it that the Fox was consciously pretending that the grapes were sour, when doubtless the story is based on this type of compensation that I have been discussing, and Reynard actually believed the grapes were not good to eat. That which made him believe it was that it was easier to entertain such a thought than the thought that he had failed in his attempt to reach what he had set out after.

It should be pointed out again that these types of over-compensation are quite automatic. They are habits of personality; they are reaction patterns embedded deeply in the mechanism.

Often, indeed, the presence of the inferiority that caused the reaction is quite forgotten, and the inferiority itself may have been outgrown. Still, however, the habits of thought and action that it caused remain as permanent characteristics of the personality, and cannot be explained except after careful study. This reaction to one's inferiority is well named a "complex" as it is far from simple.

Let us pass now to the more nearly conscious types of reaction to an inferiority feeling. One of the transition phases is that of a vague recognition of one's shortcomings with an attempt to get the world to deny them. Such a one is always half fearful that he is not like others and spends a great deal of his energy contriving ways of getting others to allay his fears. A woman asks her friend, "I

do not look as homely as that Mrs. Smith, do I, now?" Her friend, of course, can answer only one way. The questioner actually believes that she is asking to find out the truth. Nothing of the sort; she is asking to cover up the truth. Others who cannot fool themselves by so crude a method, achieve the same results by saying to their friends, "I am so homely that I cannot go to parties; no one ever likes me, and I am only an object of pity."

This over-statement of her lack of beauty she has learned will bring forth a denial that is pleasant for her to hear. It will be as far from the truth as her statement, but it will be complimentary. That these favorable replies are the only ones that the friend can make under the circumstances does not occur to the inquirer, for such a thought would be painful. She does not recognize the self-deception, because she does not want to recognize it.

Some persons are able to escape the pain of the consciousness of their own inferiorities by laying the blame for them upon persons or circumstances not under their control. That which we love cannot be defective without causing us pain, so when we are perforce obliged to recognize a defect we must explain it away somehow. Thus to a fond mother a baby is never "bad." He may be peevish, but it is due to lack of sleep or to a "cold" or to teething, or even to his unfortunate training, but the baby is never bad in and of himself. At what age does the baby assume responsibility for his acts? When may he be "bad"? Usually never, in the eyes of his mother. She credits him with his virtues and explains away faults. Most of us love the ego more than all else, and in our attitude toward our faults we take the position of the mother with her baby. We blame our parents, our education, our social standing, or economic situation, our health, our physiques,

and even aspects of what might strictly be called our personalities, such as memory, patience, or temper. To these extremes we go in order to absolve the ego from this mysterious and undemonstrable thing that we call "blame." We admit our inferiorities, but deny responsibility for them. Thus some people are constantly apologizing. It has become an automatic mechanism of their lives. You go into a home and the housewife explains that "the house looks like a fright, and that you have come on just the wrong day; but then people always do just happen to come when the house is not in order." Then you sit down to an excellent meal and are told that the bread did not turn out well because the grocer sent the wrong flour; that the coffee is too weak because, etc., etc. After dinner the host tells you that he is sorry that he cannot entertain you as his tastes would dictate but "the fact of the matter is, we are building a new house and this place is just a sort of temporary hovel, so to speak."

Another method of admitting one's faults and yet avoiding the pain of the admission is to balance the fault with a virtue, to balance the inferiority with a superiority. Such persons as use this method will use the expression, "I may not be perfect, but I can certainly make mince pies." As to abilities, a man may frankly admit that he is not handsome, and take greater pride as a consequence in his scholarship; or a woman may be quite reconciled to the realization that she is not as bright as other women are, provided she has physical charms in which she can triumph over her sisters.

Thus we have touched upon the phases of the inferiority complex. Every person would do well to search his own conduct for traces of this type of reaction. One should strive always to remedy the defect at the bottom of the complex, but should do all that he does in the light of the

conscious. Let him not fool himself. And particularly should he guard against over-compensation, and when he balances an inferiority against a superiority, let him not be over-insistent in calling attention to his virtues.

CHAPTER IV

EMOTION *

In the discussion of complexes the phrase, "fraught with emotional significance," was used. What does this mean? The classical division of the functions of the human mind is distinctly categorical: the intellect, the emotions, and the will. A great deal of time was originally spent in the consideration of the proper order in which to place these functions: do we act because we feel, for example, or feel because we act?

For our purpose these three functions should be thought of simply as a tree viewed from three points of view: its color, its shape, and its size. A tree could not exist at all without having all three of the qualities, and if it has one, it has them all. So with our minds, and just as the most striking thing about a tree may be its color, so the most prominent thing about some friend of yours may be his emotions. Again, what are emotions?

First, what is mind? There is the subconscious mind and the conscious mind; the waking mind and the sleeping mind; the intellectual mind and the spiritual mind; I am talking about the mind, unlimited and qualified. As a working definition, suppose we say that subjectively mind is the activity of the neuro-musculo-glandular machine that we call the body. Viewed subjectively, I say, the working of the machine is called the mind. Viewed objectively, so

* *Psychology from the Standpoint of a Behaviorist*, by J. B. Watson, Chapter VI.

far as the activity of the apparatus may be so viewed, we call it conduct. Looked at from the inside we name it mind; looked at from the outside we name it behavior. Do not think of mind as the *product* of the activity but as the activity itself. Mind has no meaning apart from the functioning of the structure. The development of the race and development of the individual have shown structure and function proceeding in parallel, and as the body grows more and more complex the mind becomes more and more evident.

I spoke about the extreme helplessness of the baby at birth, his well-nigh total inability to make *for himself* any directly useful adaptation to his environment. How does such a helpless little animal ever learn to make direct adaptations to the conditions around him? Nature equips him to react generally to external stimuli. He may be covered warmly, for example, and near his body lies a heating pad. He is uncomfortable with the heat. Does he reach out his hand and pull the covers back or push the pad away? He does not. He does not even try to do these things. He begins at first to squirm slightly; then he cries out a little; his agitation increases until every nerve and muscle and gland is called into activity. In his activity he usually does something successful, it may be to call someone to take away the heating pad, or to kick off some coverings. His activity ceases when he feels more comfortable. It does not require many such experiences before in a vague, mechanical sort of way, he learns when he is too warm to come directly to the successful part of the activity. The rest of the activity still remains, however. He has simply learned to emphasize the effective elements. If he has not been spoiled, as the child grows older, he will be encouraged to inhibit many of the outward forms of activity, when under the prick of a stimulus, he strives to

make himself more comfortable. He will find that crying and fussing are distinctly taboo, and that kicking one's heels on the floor gets him only a worse discomfort than the one he sought to avoid. The inward activity, the quickening of the heart, the excitation of the glands, the tensing of the muscles of respiration, the disturbances within all the viscera, the vasomotor changes, all these, having in and of themselves no outward aspects, are not inhibited.

Suppose, then, you receive a letter from your bank saying that you have overdrawn your account and asking you to come and make good your overdraft. You realize that you have no money to deposit and that other checks recently issued may be presented for payment. You feel uncomfortable. Do you go to the bank and try the baby's reaction on the cashier, crying lustily and kicking? No, that part of the infant's reaction you have eliminated as dangerous to your comfort. Nevertheless the inward or implicit activity of the baby you have still preserved; and the subjective reaction that you experience is of the same nature as the baby's. Our emotions, then, are the inward remnants of the general bodily activity of the infant. That you do not cry and kick seems to make your activity of a different sort from that of the baby, but crying and kicking are only minor details compared to the fundamental activity of hidden organs. Whether the babe is too warm or whether you are financially embarrassed the discomfort in both cases stirs up the same general activity.

Emotions may be roughly classified into two groups: the inward general activity that is caused by an uncomfortable situation that one is unable immediately to meet successfully, and the inward general activity caused by the relief of that situation; in brief, the unpleasant and the pleasant emotions. A dear friend is taken dangerously

ill. You cannot meet the situation. The emotion is unpleasant. The doctor calls you unexpectedly and tells you that she has had a decided turn for the better and will get well surely. The situation is met. The emotion is pleasant. The division is but a rough one, yet helpful to keep in mind. All pleasant emotions are, however, a great deal alike, and all unpleasant emotions employ about the same machinery. So that often one who is in love cannot be sure of his emotion. It may only be indigestion. And another who is moved by the sad story that the minister has just told, thinks that the emotion he is experiencing is genuine religion. We can distinguish between movements of the different fingers or we can tell which eye we have just winked, because those are highly localized activities, but because emotions are generalized, we cannot at all accurately tell one from another.

We noted that it was through this general bodily activity that the child was first able to stumble on to a successful adaptation, and it was his original discomfort that prompted the general activity. Since in waking hours, one is never perfectly comfortable, adaptation, therefore, never stops, and emotion of some degree is always present. When the need for adaptation is strongest, emotion is keenest. Emotion is an accompaniment of all outward localized action. Thought and language are but inward actions, adaptations localized mostly in the organs of sensation and speech, hence even these so-called intellectual processes have their emotional aspects. In fine, then, we may say that emotion is the generalized bodily activity that continues throughout our life with varying degrees of intensity as an accompaniment of specialized activity such as action, thought, and language.

Emotion, then, is just as real a part of our lives as the intellect, a fact that is being slowly but surely realized

by the educators of today. Fifty years ago organized education in America concerned itself with the training of the intellect alone; it is to be hoped that fifty years hence the training of the emotional life of the child will occupy as important a place in the school as the training of the intellect; for our happiness depends in so large a measure upon our emotional balance. It is through speech that this emotional training will take place, for it is through speech that human beings predominantly seek for this emotional satisfaction. I pointed out that the child learned to substitute more useful adaptations for his original outbursts of emotional activity. I should emphasize here that it is absolutely necessary for his well-being that in the crisis he have some outlet, whether it be the original behavior or not. At such times the outlet tends to revert to childish modes of behavior, but nine times out of ten the substitution that we make is that of speech. "Speech, then, is a short-cut to action."

Now and then one sees the statement that the purpose of speech is to convey ideas. Such a statement is but a fraction of the truth. Begin tomorrow morning to keep a record for just one day of all the occasions upon which you speak. Put down in one column a mark for every time you speak to give or to ask ideas; and put down in the other a mark for every time you speak otherwise. You will have a few marks in your first column but a host of them in the other. If you resolved never to speak except to give or to receive necessary information, and if you kept your resolution, you would soon be marked as a dangerously unsocial individual. Perhaps every time we speak ideas are conveyed; our purpose in speaking, however, is often not to convey the ideas, but simply to speak. Similarly, every time we eat, we receive nourishment, but if our sole purpose in eating were to receive nourishment,

many of us would forget to eat, just as we forget to fill the gas tank of the car. Eating and talking are indulged in for their own sake. If speech were simply to convey ideas, we would never talk to ourselves; and most all of us indulge in that pastime, either vocally or subvocally, more than we are willing to admit. Speech training, therefore, cannot be undertaken without giving attention to this problem of the emotional purpose in the process.

PART TWO

CHAPTER V

THE FUNCTIONS OF THE SPEAKER

We now should have at hand information in regard to the conduct of human beings and should have at our tongue's end terms to describe this conduct, so that the discussion of the problem of him who attempts to influence human conduct is made possible.

In the main there are only three possible functions that a public speaker can perform.

1. He may cause or tend to cause others to shape their conduct (including beliefs) to fit his desires.

2. He may order, systematize, and give definite expression to already existing types of conduct (including beliefs).

3. He may leave conduct and beliefs as he finds them and by means of public speech bring *himself* into a relation to his audience that will be pleasant or advantageous to him.

This classification, it should be noted, is not a classification of the immediate aims of the speaker, but rather of the causes prompting his speech and of the fundamental purposes that condition it. These functions may be performed in various ways, through the accomplishment (or attempt at accomplishment) of various immediate aims or objectives. In subsequent chapters of this book these aims will be treated.

Of course these functions are not to be thought of as sharply differentiated, one from another, or as being un-

mixed in an actual public speaking situation. The public speaker may make use of all three in the same address, but the effectiveness of his speech is partly dependent upon whether he keeps clearly in mind just which of these processes he is attempting in the main.

He is called upon to make a speech on "Theodore Roosevelt." Suppose that he sits down and gets together some striking material on the great American, plans the language that he will use on presenting that material, and delivers his address. If he does this alone, he may be told that he made a great speech, that his diction was wonderful and that his gestures were superb, but unless a kindly providence has been guiding his mind, he will not succeed in any fundamental way.

What may he do with his subject?

1. He may try to influence the beliefs, ideals, and conduct of his auditors by exhibiting to them the manner of life of his hero.

2. He may attempt to crystallize and put into definite form the vague notions about and attitudes toward his hero, that are shared rather generally by members of his audience (usually for the purpose of amalgamating his auditors, and those with whom they may come in contact, into a more or less unified group).

3. He may present those facts about his hero that his auditors need or want or demand, or discuss his hero in language that his auditors will enjoy, and thus bring himself into a position of advantageous indispensability with relation to his audience.

He may do one or more of these three things. He will do well, therefore, to decide upon the job and then keep that job clearly in view. Every idea that he presents, every word that he uses, every attitude that he takes, should be tested as to its probable usefulness in the speech by

measuring it to see that it fits the requirements of the task in hand.

I suppose that most youthful public speakers believe that the only real job of the public speaker is to influence others, and that rarely he might allow himself to be the mouthpiece of his audience, but that it is entirely beneath him to attempt the third function as listed above, that of merely placing oneself in the good graces of his audience. A great deal of the legitimate public speaking of practical life, however, is concerned with the last two functions of the speaker. We have, of course, in these three functions three conceptions of the speaker's duty, two opposite extremes and one mean. We have the attitude of the reformer, whose iron will must shape the conduct of his auditors or be broken in the attempt; it can never be bent. At the other extreme we have the acute sensitiveness and suave manner of the lyceum lecturer, who is willing to leave his auditors, so far as their customs and conduct are concerned, where he finds them, but who, for some purpose, beyond the speech itself, must cause the auditors to like him, and who wins their affection by pleasing and instructing them. One is Mohamet commanding the mountain to come to him; the other is Mohamet walking to the mountain. The audience is the mountain.

The mean between these extremes is the attitude of the speaker who serves his audience by showing them the grounds for their beliefs, by organizing their ethical tenets into a negotiable system, and by helping them to think out their own problems for themselves. Shall we evaluate these attitudes? Shall we say that one is more noble and worthy than the others? No, it cannot be said. They are all fundamentally the jobs of the public speaker. That is all we can say about them.

In order that the student will be able better to see the

relation of this chapter to those that follow and their inter-relation also, I present the following table of relationships, with the warning that classifying a speech is like classifying any other human experience. The thing classified is differently described by each of those into whose experience it comes. Roughly, however, this table indicates the three major functions of the speaker and the immediate objectives that speakers usually strive for in performing these functions.

Function	Immediate Objective	Where Treated
Moving the audience	Specific change of conduct	Chap. VI
	Definite but unspecified change of conduct	Chap. VII
	Change of belief	Chap. VIII
Organizing the opinions and customs of the audience	Usually the creation of a voting majority	Chap. IX
Bidding for the esteem of the audience	Entertainment	
	Instruction	Chap. X

CHAPTER VI

PERSUASIVE SPEECHES

Let us then go at once to the consideration of the problem of moving one's audience to act or to believe as he wants them to act or to believe. To re-state that which has been said before in this book, there is no *qualitative* difference between an overt act and a thought. (Part One, Chap. IV and Part Three, Chap. XII.) One involves broadly perceptible muscular activity and the other involves activity of the same sort, except that it is so subtle and delicate that it is not discernible to the casual observer. One involves movements of the muscles through some appreciable space, the other involves a mere increase in the tone, or tension, of the muscle. Of course there are experiences that occupy the middle ground. When one who is reading to himself almost whispers and really moves his lips, shall we say that is thought or action? One cannot answer such a question. It only serves to illustrate that the difference between thought and so-called bodily activity (as in distinction with thought) is a difference largely in degree of explicitness. Both are activity, and both have their emotional accompaniments. So whether a speaker is asking his audience to go with him and blow up the First National Bank or asking them to believe that the British cabinet form of government is better suited for the American people than the present form he is attempting the same sort of thing. He is trying to change their wonted activity. Some working divisions of the problem may be made and are made here,

but that they are mere working distinctions should not be lost sight of.

We want, then, to change the actions and thoughts of our audience. What are the factors that cause people to make "voluntary" changes in their behavior? Professor A. E. Phillips * gives us one of the most practical lists in the form of what he calls the motives for conduct. He says that we do what we do for the achievement of certain ends: self-preservation, property, power, reputation, sentiments, affections, and tastes. A physician talking to his auditors about the dangers of typhoid fever and asking them to be inoculated with protective serum is playing upon the motive of self-preservation, as is also the man who urges a greater military program for the defense of the nation. The salesman of a device for the saving of gas in an automobile engine appeals to one's love of property in the form of the money saved. The teacher who talks to his class about the power that can be gained —but why complete the list? The reader can easily furnish much better illustrations from his own experience than I can furnish for him.

Let us in passing simply call attention to the working basis upon which these motives are built. Nature equips us with two very fundamental desires, implants in our nature two imperious hungers. One is the hunger for food, drink, and general bodily comforts and pleasures. The other is the sex desire, the hunger for companionship of the opposite sex. By the first of these hungers nature guarantees the preservation of the individual, and by the second she guarantees the preservation of the race. The motives in the list above, then, are partly secondary and practical, and partly primary and fundamental. Self-preservation and affections can be thought of as the basis of

* *Effective Speaking*, by A. E. Phillips.

all human conduct. We are not really interested in power for its own sake, but for the assurance that it brings us that life and love will not be endangered. Sentiments, tastes, and far-reaching affections are powerful sublimations (Chap. I) of the two fundamental desires. Sometimes we are told by teachers of public speaking to appeal to the highest motives of our audience. Which are highest and which are lowest? Animals cannot sublimate their desires, and thus we might say that the sublimated motives are higher than fundamental motives; but the strength of these sublimated motives lies not in themselves, but in the strength of the desire that is sublimated. So let us say, rather, "Relate what *you* want your audience to do in the way of changing their conduct to what *they* most want; identify their wants with yours." Whether it would be better for you to appeal to fundamental desires or to sublimated desires, depends upon three important factors—your subject, your audience, and your purpose.

To the young student of public speaking, he who thinks of the public speaker as a spectacular person who lashes people forward into the desired progress by the force of his tongue, this idea of the public speaker, as one who tries to find out what people want and then show them that what he asks is but the furtherance of their desires, may seem a new one, but it is not new. Skillful speakers have done this for centuries. I call it to the attention of the student at this time, in order that a conscious application of this principle will make the learning process shorter, more direct. The student should study the wants of his audience from two points of view. First he should think of them as human beings, and as human beings possessing the fundamental wants of the race. Second, he should try to learn their special wants; wants created by their training,

experience, social standing, age, and even sex (if one addresses an unmixed audience).

The three working divisions into which may be divided the speeches whose purpose is to change thought or conduct, are:

1. Speeches aimed at a specific change of conduct, persuasive speeches.

2. Speeches aimed at a change of conduct, not specified, but based upon some definite principle as set forth in the address, impressive speeches.

3. Speeches aimed at a change of belief, argumentative speeches.

For purposes of this text, let us use the term persuasive to mean speeches that are given to secure a change in the conduct of the auditors that is outlined by the speaker. The man who holds up a railroad train and, addressing the passengers collectively in language made threatening by the showing of a gun, induces the passengers to extend their hands skyward, is making a public speech with a specified course of action as his aim—a persuasive speech. The motive that he suggests is self-preservation. The preacher who, by picturing the torments of Hell, moves his audience "to declare themselves for Christ" and as an evidence of that declaration, to join the Blank Church, is doing a job almost identical in technique with that performed by the train robber, however it may differ in ethical value. The salesman is also persuasive, the campaigner for a public "drive" and the orator who recruits men for service in war time. There are really but two things to do in making such a speech: first to develop the motive for action and second to specify exactly just what action you want. Failing in either, the speech is futile.

A word should be said here about the use of motives.

The man who threatens a car full of people with a gun and borrows their watches and purses may have been willing to drop the whole venture rather than kill a soul, and indeed, may have had an empty gun. At least he has not used physical force in robbing them. Yet he has been quite unethical. The evangelist who employs the motive of reputation by asking that "all who want to live clean, Christian lives with Jesus as their companion should stand and make public confession of their faith," is using a weapon far more dreaded by some than a pistol. Many a man had rather face bullets than disgrace in his home town. I have seen drives for funds conducted in public meetings in just this way. Is one motive more unethical than the other? Both are virtual threats. I doubt whether we can answer that question. I submit that questions of ethics must be settled elsewhere than in a text on public speaking. But if this question cannot here be settled on an ethical basis, at least it can be settled on a basis of expediency. Is the method that we use going to react against us? By asking that question we answer the first. The train robber uses a poor method. As public speaking it is poor, not because it is unethical, but because it is inexpedient. It may react against him. To threaten an audience directly or indirectly is usually poor technique for the same reason. (I say *usually poor,* because I think there might possibly be an occasion upon which a threat would be expedient.) Sometimes the appeal is made upon the basis of intangible sentiments, tastes, and affections, lofty sublimations, that could not be made negotiable for the auditors, and sometimes the appeal is made upon a simple, cold financial statement. Which will do best the work that you have in hand? Is the action that you contemplate for your audience immediate or far in the future? Is it to be performed by the audience as a whole or by

each singly? Will you ever want to approach these people again on this or a similar matter? These are some of the questions that must be asked. One must remember that if he had the power to command these people he would not need to persuade them; and that since they are not responsible to his orders he should take care that what he asks them to do they can do whole-heartedly. He should try as far as possible to settle their conflicts for them. He usually does this by suggesting a sublimation, but sometimes he breaks down a foolish prejudice by showing his auditors the possibility of achieving a direct satisfaction of a more fundamental want. He makes it possible for them to rationalize their apparent denial of their moral principles by suggesting some powerfully direct appeal, like the desire for money, and in addition furnishing plausible additional motives behind which his auditors may mask their interest. In fine, expediency is the test.

Do not say that the methods of such and such an evangelist are "cheap," in that they lack the dignity and literary finish of John Doe, D.D. One cannot make such a charge until one knows what was the purpose of the evangelist. Was it to gain permanent or temporary results? Was it aimed at the cultured few or at the masses? Was he speaking in his own church where he expected to work for months to come or in a tabernacle erected in a city in which he was conducting a short campaign? The appeals that he would make to his audience, the motives upon which he would work, would depend upon these factors. His methods would be cheap if unsuited to the effective accomplishment of his purpose.

So much for the use of motives in persuasive speeches. In short, motives must be aroused in the minds of the auditors, and these motives must be such as to arouse no conflicts in the minds of the auditors.

A matter of great importance is the careful specification of the particular action that is wanted in a persuasive speech. Many an audience has been moved to do what the speaker wanted them to do, but have gone out from the audience chamber and have failed to do it after all. They failed because his directions were not specific. He urged them to write to their Congressman asking that he support the bill for a Federal Department of Education, but he did not tell them where to address the Congressman, what was the title of the bill, and how to phrase the letter. So each member of his audience delays the writing until he can learn the necessary directions as to carrying out the wishes of the speaker, wishes that he too shared very keenly on the occasion of the address. But he delays from day to day and the letter does not get written. The wise speaker would have had printed mailing cards, properly addressed, all ready to sign and send to the Congressman. He would have got as many as possible of these signed and mailed at the place of meeting.

Many a speaker, too, fails in that he asks his auditors to support this or that program but does not mention just what a supporter of such a program could do or is expected to do. Consequently his converts are ever after waiting for someone to come to them and tell them the next step to take. Nothing gets done. This seems like stupidity on the part of the audience. The young public speaker should remember that an audience is not much brighter than its most stupid member. Ten brilliant people assembled together in an audience and given directions as to something to be done will not get the directions anywhere nearly as well as though the directions were given to them separately.* Each throws the responsibility for listening upon

* This is not necessarily true of motives nor of suggestions fraught with emotional significance.

his neighbor. He does not feel that he is being addressed directly, hence he feels no obligation to listen closely, as he would in a private conversation with the same speaker. He can listen carelessly as a member of the audience without offending the speaker. So too great care cannot be exercised in making one's program of action explicit.

In this matter we can take a lesson from a certain ignorant but quite successful negro preacher, who when asked what was the secret of his success, said, "First I tells 'em what I'm goin' to tell 'em; then I tells 'em; last I tells 'em what I've told 'em."

CHAPTER VII

IMPRESSIVE SPEECHES

Speeches whose aim is impressiveness are like the persuasive speeches in the appeal to motives of conduct, but they are different in the action proposed by the speaker. In one case he lets them know exactly what he wants them to do; in the other he suggests the principle that should activate their conduct, but leaves for them the specific nature of that conduct. The salesman who comes to me personally to sell me a life insurance policy suited to my particular requirements is persuasive; the same man might be called upon to talk at a mass meeting of the employees of a certain factory to present the importance of life insurance. If the conditions of the meeting were such that he could not know the types of policy that his auditors would be interested in, and that he could not represent his own particular company, his talk would concern itself with demonstrating to the men and women in his audience the principle of life insurance and its importance to the worker. Some of the audience might as a result of the talk see him and ask him for insurance, but that would not make the talk a persuasive one, for he did not ask for such a reaction. Others might take out "company insurance." Still others might continue their government insurance. A few, perhaps, would take out fraternal insurance. Some might apply to "old line" companies. If he got such a response, he could say that his talk had been truly impressive. Each would be guided in what he did about his own

insurance by the definite * principles laid down by the speaker.

One of the best examples of a speech of this type is the Sermon on the Mount, Matthew v, vi, vii. Perhaps no speech ever given has had so profound an effect upon human conduct as this great address. It has altered the lives of countless thousands. Men and women have lived, worked, and died under its influence. It is worthy, then, of our study. What in its technique is there that is so effective?

That it is not a persuasive speech is clear when you notice that the speaker was not asking that his auditors should gather that night at the Damascus Gate and proceed in a body to the palace of Herod and storm the house. He was not asking for that or even for any specific pacifistic program on the part of his auditors. He was not even concerned that all of his auditors should act in the same way, as a result of his address. He wanted them to change their conduct? Yes, but he left it to them as to what specific changes they should make. He came to them with a doctrine of personal ethics, an idea, a principle. He was concerned with strongly motivating their conduct and then with giving them a new moral theory to guide their conduct.

Many speeches of this sort fail because they do not make contact with the affairs of life. The motives that are offered are mere sentimental twaddle; they do not offer any

* Attention should here be called to two words used in the definitions of the types of speeches so far analyzed, *specific* and *definite*. Persuasiveness involves a *specific* course of action; impressiveness involves action in accordance with a *definite* principle. Specific and definite are not synonyms. One of the best ways to keep in mind the distinction between these words is to remember their antonyms. The opposite of specific is general; the opposite of definite is indefinite. It is clear that general and indefinite are not synonyms, for that which is general may be quite definite. A principle is a general statement, and it is a principle that the impressive speaker must lay down as the basis of action on the part of his auditors, but this principle must be a definite, general statement.

satisfaction for the real personal wants of the auditors. Notice how Jesus did this. He probably had assembled out there on the hillside a group of the unsatisfied; some were poor, some were ill; some were politically oppressed by their Jewish rulers; and all were thwarted in their intense longing for nationalistic development. Jesus knew that most of these longings could not be satisfied directly. He had to make it possible for his audience to sublimate them. But my point is that he touched these wants directly. He did not ignore them and palaver about the esthetic life and Pollyanna optimism. He began at once to suggest his motives.

We cannot all be high priests and tax collectors, he said, but if we are poor in spirit, we shall inherit the kingdom of heaven. Some of us are sad; we shall there be comforted, if we are worthy. Let us not rise in rebellion against the government; let us rather submit meekly, and we shall some day inherit the earth. Those that long for and strive after the moral life shall be blessed and happy. Those that are merciful shall also be happy, for they shall always receive merciful treatment. Those of you who are pure minded may never see Cæsar, but you will verily see God; and those who prevent friction among men and try to make this world a happier and more peaceful place will be called the children of God. And above all others will those who suffer for the cause of righteousness be happy and blessed. The reward in heaven that all the great martyrs are now enjoying and will forever enjoy shall be yours, if you are brave enough to stand the revilings and persecution and contumely of the enemies of righteousness.

I have put this into modern English that my readers may see more clearly that which might be lost in the familiarity of the language of the beatitudes; that is, that the speaker here was *offering* his audience something, and what he

offered them was as near as possible what they most wanted. He did not give them a stone for an egg, or a fig for a thistle.

At the close of his address he not only offered an additional reward to those who would try to live out his ideals but he promised destruction to those who would not. In short, in preaching the doctrine of unselfishness he appealed directly to their self-interest.

So much for the motive power of the address; now as to the principle to guide the motivated conduct. This speech is altogether too familiar to most of us for us to appreciate the definiteness which those who heard it for the first time must have realized keenly. We heard this speech first when we were too young to appreciate it, and were familiar with it before we could understand it. Read it once again, however, and try to rid your mind of all previous notions of the address.

After his recital of the motives, ending with a strong appeal for righteousness for the sake of the reputation that one may build thereby, he began with his main theme:

Don't think of me as an iconoclast, he said, for I am come not to destroy a single law or custom. We have, for example, laws against murder, adultery, profanity and other social evils. These must be enforced and that strictly. I have not come to add or to subtract from these regulations concerning man's outward conduct. The law against murder touches the taking of life as an overt act. That does not concern me. I am concerned not with the act, but with the attitude. The law asks, "Did you kill?" I ask, "Did you *desire* to kill?" Have the proper attitude toward your neighbor and you will not only desist from slaying him, but you will alter your conduct toward him in other ways, ways that are not and never could be set forth in the law. I care not who you are, rich or poor, Jew

or Gentile, old or young, educated or ignorant, living in this age or two thousand years hence, answerable to strict laws or no laws, if you would secure the promised rewards avoid being angry with your brother without cause.

So one by one, he took up the conventions of the Jewish practice and cautioned against a mere overt obedience to their literal injunctions, showing that no laws could ever foresee all the exigencies of human relationships. He showed his hearers that what they needed was not a code of laws to protect one neighbor from another. Hate could always find a way, within or without the law. What he preached was: In your relations toward your neighbor, treat him as a friend, and worry not about the technicalities of the law.

Speeches for persuasion, therefore, have a less universal purpose, usually, than the speeches aimed at impressiveness. The former are intended to meet the needs of the hour; the latter may be intended as a guide to races yet unborn.

I have pointed out that two essentials of a speech of this kind are the motive and the guiding principle, and that speeches fail to be effectively impressive, if they lack either of these factors. One more caution should be given in regard to the speech of this type, and that is to beware of the illustrations used to support the principle. It is often helpful, usually necessary, indeed, for the speaker to give illustrations of the kind of action that he has in mind. He says, "Here is the principle to be followed; under such and such circumstances, such and such action would be in accordance with this principle; under other circumstances, other action would be called for. If he is not careful, however, to label these simply as illustrations, his hearers will take them as specific instructions.

Two or three centuries ago, Puritan preachers were

delivering addresses about the seriousness of life, warning people against the dangers of any frivolous occupation. They were preaching not specific prohibitions, but general principles. Sometimes, however, due to the failure of speakers to make their point clear, auditors carried away with them not the general principle of the serious life, but rather the speaker's illustrations of some of the things that might disturb the serious purpose of a Christian's endeavor. Whereas the preacher might have said, "Often card playing is indulged in to the extent that it interferes with the spiritual life, and I offer such a practice as an example of what I mean as frivolity"; the auditors actually thought he meant, "Thou shalt not play cards under any circumstances whatsoever." The speech became for them persuasive rather than impressive, and in so far as the speaker had hoped to give to his audience a guiding principle for them to apply to every situation as it arose, he had failed. Great religious leaders have many times failed in this manner. Audiences are simple minded, and as the specific is always easier to grasp than the general, one needs to be scrupulously careful lest they get only the specific.

CHAPTER VIII

ARGUMENTATIVE SPEECHES

The third type of influence a speaker may have over his audience is, as I have suggested before, intellectual; he may influence their beliefs. We pointed out in the last chapter that there is no fundamental subjective difference between a belief and a deed, and consequently the technique of changing a belief of an auditor is not vastly different from changing his conduct. Upon casual survey it might seem that there are two kinds of belief, the motivated and the unmotivated, the emotional and the intellectual, personal and impersonal, what you believe because you want to believe it, and what you believe as a result of logical inference. You believe that your soul is immortal because you want to believe it. That belief is motivated. You believe that in a true proportion the product of the means equals the product of the extremes, because logic demonstrates it. That belief is unmotivated. The first belief is of real value to you. To the second you are indifferent, except as you use that fact in mathematical calculations. It is almost true that the value that we set upon our convictions is in inverse proportion to ease with which we can demonstrate their absolute truth. The more we must rely upon faith to clinch our creeds the more important they become to us. That which is important to us we proclaim and advertise aggressively. Thus it happens that we are "certain" about just those things about which

we are uncertain. We do not evangelize the world on the glad tidings from Euclid. They can be proved. We do, however, go to the utmost corners of the earth with the Gospel of Jesus Christ. It cannot be proved in the Euclidian sense. It we must accept in faith. We do not die to support the tenet that water expands on freezing. We can demonstrate that. If some one compelled us to say at the point of the bayonet that water contracts on freezing, we would not feel the slightest compunction in denying an evident fact. We would say to ourselves, "Poor man, if he wants me to say it, I shall say it; my saying it will influence neither the fact nor the common knowledge of that fact." But men have been willing to die as human torches in Nero's theatre rather than deny other convictions that they could not discuss without resort to the word "credo," a Latin word which means, "I have faith to believe." Not so very long ago, if a man said that the Bunker Hill monument was made of pure gold and that he himself was the mother of the bears in the Bronx zoo, he would be placed in the hospital for the insane and tenderly cared for; but, if he said that America was not justified in her entrance into the war, he would have been tarred and feathered and run out of town on a rail. In the first instance he denied that which people knew, and in the next he denied that which they believed. We *know* that which has been demonstrated; we are *"certain"* about that which we believe. Knowledge stands by itself. "Certainty" must be enforced by deeds. Knowledge comes from demonstration; "certainty" from our own personal interests. It follows, therefore, that the more we are personally concerned about a tenet the less we ask for a demonstration and the more willing we are to accept it on faith, and hence the more easily we may be persuaded to believe and proclaim as a certainty a positive untruth. The cynic Remy de Gour-

mont developed this theme in one of his *Epilogues,** "L'horrible manie de la certitude."

"La Révolution française fut une autre grande période de certitude et de même que la Réforme, un mouvement religieux. Il s'agit toujours de mettre en pratique le christianisme. Pour comprendre le sens secret de la grande devise révolutionnaire, il faut la lire ainsi: Liberté chrétienne, Egalité chrétienne, Fraternité chrétienne, Gracchus croit citer Tite-Live et il cite saint Paul. Les déclamations contre les aristocrates sont dans les pères de l'Eglise. Ce fut une belle époque. La certitude dès les premiers jours s'étendit à toutes choses. Il fut admis unanimement qu'appeler Manche le Cotentin et Basses-Pyrénées le Béarn, c'était vouer ces terres à un bonheur illimité. Quel abus de pouvoir serait possible dans les bailliages devenus des arrondissements? On se le demandait en souriant. Tant de certitudes si diverses aboutirent à cette tyrannie de l'Etat que nous enserre toujours dans les dures mailles des lois. La Révolution avait l'horrible manie de la certitude." †

Most of our beliefs are mixed, and it is because of this mixing of motives and logic into make-up of our beliefs that we cannot sharply separate, as to methods used, the speeches whose aim is action from the speeches whose aim is belief. They may both involve motives. A speech demonstrating a theorem of geometry, of course, is argumentative, and argumentative in a purely intellectual sense. Many academic lectures fall into this class. The play of

* No. 139, Deuxième série, 1899-1901.

† A free translation of the above passage is as follows: "The French Revolution was one of these great periods of certainty and, like the Reformation itself, a religious movement. At such times the concern is always to put Christianity into practice. That we may understand the hidden meaning of the famous slogan of the Revolution, we must read it thus: Christian Liberty, Christian Equality, and Christian Fraternity. Gracchus believes that he is quoting Livy, when he is citing St. Paul. Tirades against the aristocrats are found in the writings of the Church Fathers. That was indeed a splendid era! From the first days (of the Revolution) the feeling of certainty reached out to touch everything. It was unanimously agreed that to call the Department of Manche by the name of Cotentin or Lower Pyrenees by the name of Bearn was to endow these provinces with unlimited happiness. One smilingly reflects upon what abuse of power would be possible in the conversion of bailiwicks into counties. So many and so diverse certainties amount to nothing short of tyranny of government which always holds us fast ensnared in a powerful meshwork of laws. The French Revolution was a horrible mania of certainty."

motives is as near to nil as can be. Few speeches in practical life, however, involve anything so impersonal as a geometric theorem. (*See* Chap. II.)

Perhaps before some judges of academic debate or before the supreme court of the state a practical speech might be made excluding the motives for a belief. I say, perhaps; but if these are exceptions to the rule that practical argumentative speeches involve the personal value of the thesis to the hearer, these are the only exceptions.

Of course the motives must be woven into an argumentative speech much more adroitly than into a persuasive address. They must be suggested rather than stated. It should be made as easy as possible for the auditor to rationalize his new beliefs.

The structure of the intellectual argument is a matter of great importance. In a general text such as this is, it is quite impossible for one to touch upon more than the merest elements of argumentation, for that is a big field in itself. In an argument, one may discuss either a question of fact or a question of policy: roughly, whether such and such a statement is true, or whether such and such a plan should be adopted. A speech in a law court trial is upon a question of fact; and a speech in the legislature (except when it functions as a judicial body) is upon a question of policy. The process of argument is the furnishing of an answer to the question considered. If I say that I am six feet tall and someone else denies it, a question of fact has been raised. My argument furnishes an answer to the question. I mark off my height on the door frame and lay off on that distance a standard yardstick accepted as a true measure by the one against whom I am arguing. This process of measurement furnishes the evidence to answer the question of fact. But suppose there were no standard yardsticks available. Could we settle

the problem? Manifestly not. But many speakers try to solve questions much more complicated than my height without finding a yardstick. We cannot move a step without such a standard of measure. Before one attempts to introduce a bit of evidence, one must have come to some agreement, tacit or expressed, with his audience as to the yardstick to be used.

Impersonal, unmotivated convictions usually represent answers to questions of fact (although many questions of fact have answers as personal and motivated as the most hotly contested question of policy). X contends that the figure A B C is an equilateral triangle. Y denies it. Each furnishes an answer, his impersonal conviction. Where is the yardstick to furnish the ultimate answer? The yardstick is the definition of the equilateral triangle. An equilateral triangle is (1) a plane surface (2) bounded by three straight lines (3) all equal to each other. This is the standard of equilateral triangles in general by which we are to measure the particular figure A B C. Is this figure a plane surface? Is it bounded by three straight lines? Are these lines all equal? When these subquestions are answered the main question is settled. All of them must be answered affirmatively to prove that A B C is an equilateral triangle. In a criminal trial the question is asked, "Has X committed such and such a crime? That is a question of fact that cannot be answered by the evidence, no matter how striking and how conclusive of moral turpitude, until we know what are the essential elements of the crime named in the charge. These elements are set forth in the definition as stated in the law.

So much for questions of fact. Suppose that we were debating the question: Should the X college adopt the plan of student self-government as employed at Y college? What would be our yardstick here? What is our plan

intended to accomplish? It is a plan for the government of the students of X college. Before we can ever consider the experience of Y college with this proposed plan, we must decide what we have a right to expect of any good system of student government, either by the faculty or the students, or even by any other power; we must decide what would be the elements of the ideal. Not what would be the method and machinery of such a government, but what would it accomplish? That would be our first consideration. Knowing that, we are then in a position to listen to the evidence and see whether this new plan would accomplish these ideal conditions better than the proposed. We might say that the ideal government of the students should do three things:

(1) Insure harmonious relations between members of the college community and between groups of members.

(2) Guarantee fair and impartial administration of such rules and regulations as would be necessary to the securing of these harmonious relations.

(3) Train for citizenship in the state at large.

One could not reasonably ask that any government do more than this, and could reasonably ask that it do this much. These, then, are the elements in the standard to be employed in answering the main question. They are the *issues*. The issues are the vital subordinate questions that must be answered before an answer to the main question can be arrived at. The facts, figures, letters, and opinions from which one may infer answers to these issues make up the *evidence*.

Some will now suggest that in beginning an argumentative speech one should try to draw such a standard of measure as would be most favorable to his point of view, a standard that his plan (in a question of policy) would easily meet. Such argument is of course not argument, as

one can see upon closer analysis, but simply reasoning in a circle. It may also offend his audience in that they might find it quite unreasonable. They might find out that his yardstick is only 30 inches long, and the reaction would be damaging to say the least. One's scrupulous concern, therefore, should be to begin his speech with a standard of judgment so fair and reasonable as to prevent reaction.

What, then, can be said as to the manner of determining issues? With questions of fact the matter is simplified by definitions, if the real question is as to the classification of a particular individual, event, or act into a general class more or less rigidly defined. The issues are drawn from the definitions. When the question is as to the identity between two particulars, as, for example, Was *Peary* the *first* to reach the North Pole? or, Was Francis *Bacon* the *author* of the so-called Shakespearean plays? or, Did St. Paul go to England (re-worded, Was the legendary *St. Paul of England* the *St. Paul* whose life is recorded in the Bible?), do not confuse yourself looking for the issues. There is but one, and that is the main question itself. There may be substantiating *points* of evidence to answer the question, raised by the one issue, but not two issues. Most of the questions, however, that you will be asked to discuss are questions of policy. You are asked to consider a plan. You must ask yourself, "What is the plan for? What is it intended to accomplish?" When you have decided just what problem it attempts to solve, then you may ask, "What would be the ideal *solution* of that problem?" Right here is where many debaters slip up. Instead of asking this question, they ask, "What would be the ideal *plan* for solving the problem? Such a question could not be answered; and even if it could, it would be quite beside the mark. We are considering not all the plans for the solution of a problem, but only two plans, the present order

and the proposed policy. Our question should thus be, "What conditions would be present if our problem were ideally solved by any plan?"

Do not ask, then, when debating the question suggested above in regard to student government, "What are the elements of the ideal plan for the government of the students? That cannot be answered. Ask rather, "What are the elements of the ideal student government, no matter what the plan. The elements of the ideal solution are the issues, if we remember that we mean by solution the end result, rather than the means to that end. Having found the issues, or pertinent questions involved in the main question, we answer them by applying the evidence.

We apply the experience of X college and of Y college and of other colleges, the opinions of men and women of authority, the results of questionnaires and student referenda, all to the answering of these questions:

Would the proposed plan better insure harmonious relations?
Would it provide a guarantee of fair and impartial administration?
Would it provide training for citizenship?

If the evidence submitted shows clearly that both plans would secure all of these benefits in a measure, then the issues should be enlarged in their scope to include in each case a comparison of the plans, with the presumption always favoring the present order of things. For, if the two plans prove equal in all respects, the cost of the change is the only argument, and that is in favor of the present plan.

This brings us to a classification of issues. They are either absolute or relative. If one of the vital subordinate questions is of such a nature that it can be answered only

by a categorical yes or no, such a question is an absolute issue. If it can be answered by the phrase, "Yes, to a degree," or "practically speaking, no," or any such qualifying phrase, the issue is relative. A salesman approaches me with the proposition: Buy a Le Sloe car. What are the issues? What are the elements of the standard by which I am to measure the proposal? Assuming that I have not even contemplated the purchase of an automobile of any kind, the vital subordinate questions are:

1. Shall I buy a car?

2. If I am to buy a car will the Le Sloe give me a maximum of dependability?

3. If I am to buy an automobile, will the car proposed prove a good financial venture, that is, will its initial cost, upkeep, running expenses, and possible resale value be favorable to me as purchaser?

4. If I am to buy a car, will I be satisfied with the appearance of this car?

5. If I am to buy a car, will I find the Le Sloe a comfortable car?

Issue 1 is, as you see, a debate in itself, but as one of the vital subordinate questions here, it is absolute. It can be answered only by a yes or a no. The fact that it is extremely difficult for me to decide whether to answer the one or the other renders the question itself none the less absolute. Whether I answer the question rightly or wrongly, with confidence or with hesitation, the answer that I give can only be categorical. I shall have to decide one way or the other; there can be no half-way measures. If I say yes, then the salesman must show me that the other four issues can also be answered yes. If I answer no (and stick to it), the proposition falls. Thus this first subordinate question is vital and absolute.

Now as to the dependability of the Le Sloe. No car is absolutely dependable, and perhaps none is absolutely undependable. It is a question of what the particular owner depends upon his car to do for him. Some want freedom from repairs; some want speed; some want ease of operation. Dependability, then, is a relative element in the standard of measurement. So with cost. There is no such thing as absolute cheapness or absolute expensiveness. A car is relatively cheap or relatively expensive. I need not bore you by saying that the same principle holds with regard to the appearance of the car or the comfortableness. It is obvious that these, too, are relative issues.

The salesman must find out what I want in a car. Of course I want all of these qualities enumerated above. But some are more important to me than others, and there are other cars on the market all possessing these same qualities in varying degrees. The salesman must find out how much I can afford to spend on my car, what uses I will make of it, what are my tastes as to the beauty of a vehicle and how highly I value them, etc., etc. In short, all of the issues listed above as 2, 3, 4 and 5 are vital, but some may be more vital than others. It may be that in my mind cost and dependability are much more important than looks, and yet I must be assured that I cannot secure another car at as favorable a cost, another car that is equally dependable, and yet a car that is better looking and more comfortable. In short, the salesman must show me that the car that he proposes possesses the balance among these elements that most nearly meets my needs and desires. When the issues are relative, then, a tremendous burden is thrown upon the speaker to analyze the audience and adjust this balance to suit the situation as he finds it. Analysis in argumentation, therefore, often concerns itself as much with the audience as with the proposition to be

argued. He who ignores this part of the burden of analysis fails in much the same way as the old-style book agent, who learned his selling talk and made the same speech to every prospective customer, regardless of his interests or needs.

Evidence is introduced to answer the issues. Great care should be taken with its presentation. Remember that you cannot prove anything to anyone else; all you can do is to let him prove it to himself. You furnish the yardstick, or standard of judgment, and you lay off the yardstick against the plan to be measured; but the auditor sees with his own eyes whether or not your yardstick is an honest one, and whether or not your measurements are accurately taken. Remember also that the auditor believes what he wants to believe. If his religious tenets require that he should believe that the earth is flat, you cannot convince him that it is spherical even with perfect logic based upon unimpeachable evidence, until you have broken down that religious motive for his present belief. You must present motives for his change of belief.

These motives to arouse the "will to believe" must be presented tactfully, for people like to imagine that what they believe they believe because they have thought it out logically. They like to think that what they believe they believe in spite of their desires. Why do they think this? Because they want to think this. That is reason enough. Certainly not because it is so. Accordingly motives in a speech of this type should be suggested rather than stated. They are usually more effective when presented thus, although there are striking examples in religious argument of motives directly stated. In St. John viii, 23, 24 we read:

"Ye are from beneath; I am from above; ye are of this world; I am not of this world. I said therefore unto you that ye shall die in your sins; for if ye believe not that I

am He, ye shall die in your sins." Here the motive is self-preservation.

Again in I John v, 1, "Whosoever believeth that Jesus is the Christ is born of God." Here the motive is reputation. Neither of these arguments is logical, yet both have exercised a powerful influence over human thought.

A young man in the University of X—— had been acting as a supply preacher for a certain denomination. He was earning his way through school and these Sunday jobs helped him wonderfully. The denomination in which he was working decided by official ruling that no one should be employed as a preacher except a regular member of the denomination. The congregation for whom this man was working was thus obliged to dismiss him. Both he and they were disappointed. A delegation of the church waited upon him and offered him $1400 if he would join the church and continue to be their preacher. They were thus attempting to buy his belief. Perhaps you say that such a thing cannot be done. You are wrong. It can be done, but not that bluntly. The offer offended him. He was too conscientious to pretend by joining the church that he believed their tenets. Yet he needed the money badly. If the committee had been a trifle more delicate he might have weighed in the balance the tenets of his own church against the tenets of the denomination in question, and might have seen in the end that there was surely as much reason back of the proposed faith as lay back of the faith that he had accepted from childhood with blind unquestioning. His belief would have been strongly motivated. As it was presented to him the financial motive was quite over-balanced by the motive of reputation.

The best use to which this knowledge of the power of rationalization can be put is in the refutation of the false arguments of other speakers and in the overthrowing of

commonly accepted prejudices. Even here one must not offend his audience by saying that these errors that they believe are motivated superstitions. He must admit to himself that such is the case and then get his audience to want to believe something else. The place of logic and clean cut intellectual argument is to help the auditor to believe what he wants to believe and to make his new belief tangible, permanent, and negotiable.

A word should be said also about the phrasing of the issues. When an orator says, "I am going to prove to you, Ladies and Gentlemen, that X is Y for the following reasons," he is needlessly arousing the stubbornness or negativeness of his auditors. Such a bold and blunt statement is apt to be taken more as a challenge by his hearers than as an explanation. They are apt to feel like saying, "You are, are you? We'll see about that." Let the speaker simply present issues as really pertinent questions that everyone would ask, no matter what his stand. Let him present his evidence so clearly and orderly that he will not have to say, "Therefore I have proved to you, etc." It will be quite clear in the minds of the auditors that the issues have been answered squarely and unmistakably. The best argument is that which seems merely an explanation.

Benjamin Franklin was one of these effective purposive speakers, mentioned in my introduction, who are not thought of in their time as orators, but rather as men who are especially interested in or informed about this or that matter, speakers, accordingly, who get real results. He tells in his *Autobiography* of his early study in the art of argument:

"While I was intent on improving my language I met with an English grammar (I think it was Greenwood's), having at the end of it two little sketches on the Arts of Rhetoric and Logic, the latter

finishing with a dispute in the Socratic method; and soon after I procured Xenophon's Memorable Things of Socrates, wherein there are many examples of the same method. I was charmed with it, adopted it, dropped my abrupt contradictions and positive argumentation, and put on the humble inquirer. And being then from reading Shaftesbury and Collins made a doubter, as I already was in many points of our religious doctrines, I found this method the safest for myself and very embarrassing to those against whom I used it; therefore I took delight in it, practised it continually, and grew very artful and expert in drawing people even of superior knowledge into concessions, the consequences of which they did not foresee, entangling them in difficulties out of which they would not extricate themselves, and so obtaining victories that neither myself nor my cause always deserved.

"I continued this method for some few years, but gradually left it, retaining only the habit of expressing myself in terms of modest diffidence, never using, when I advance anything that may possibly be disputed, the words certainly, undoubtedly, or any others that give the air of positiveness to an opinion; but rather say, I conceive, or apprehend, a thing to be so and so; It appears to me, or, I imagine it to be so; or It is so, if I am not mistaken. This habit, I believe, has been of great advantage to me when I have had occasion to inculcate my opinions and persuade men into measures that I have been from time to time engaged in promoting. And as the chief ends of conversation are to inform or to be informed, to please or to persuade, I wish well-meaning and sensible men would not lessen their power of doing good by a positive assuming manner, that seldom fails to disgust, tends to create opposition, and to defeat most of those purposes for which speech was given to us. In fact, if you wish to instruct others, a positive dogmatical manner in advancing your sentiments may occasion opposition, and prevent a candid attention. If you desire instruction and improvement from others, you should not at the same time express yourself fixed in your present opinions. Modest and sensible men, who do not love disputation, will leave you undisturbed in the possession of your errors. In adopting such a manner, you can seldom expect to please your hearers, or obtain the concurrence you desire. Pope judiciously observes,—

> 'Men must be taught, as if you taught them not,
> And things unknown proposed as things forgot.'

He also recommends it to us,

> 'To speak, though sure, with seeming diffidence.'

And he might have joined with this line, that which he has coupled with another, I think, less properly,

'For want of modesty is want of sense.'

If you ask, Why less properly? I must repeat the lines,

'Immodest words admit of no defence,
For want of modesty is want of sense.'

Now, is not the want of sense, where a man is so unfortunate as to want it, some apology for his want of modesty? And would not the lines stand more justly thus?

'Immodest words admit but this defence,
That want of modesty is want of sense.'"

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CHAPTER IX

SPEECHES THAT ORGANIZE PUBLIC OPINION AND CUSTOMS

We sometimes hear the criticism of young men and women trained in public speaking that they are merely *performers,* elocutionists delivering their own addresses before their audiences, and that they are not *leaders.* One of the reasons for this criticism is that many times the young public speakers neglect the function of their art that is concerned with the crystallizing and the giving of definite form to more or less vaguely expressed opinion, conviction, or desires of the public mind. That is real politics, in the best sense of the word.

The youth is apt to look upon every public speaking situation as an opportunity to move his audience in act or faith, to persuade them or to argue with them. Such functions are necessary, and it should be remembered that they can be totally separated neither from each other nor from the function of organizing and solidifying the opinion and customs already existent. This latter function, however, is as necessary to the organic life of a nation as is the former.

Moreover, it is seldom possible for one who argues or persuades to proceed with his real work until he has put into definite form the already existing opinions or customs. Thus he prepares the way for himself. Thus one speaker prepares the way for another speaker, or prepares the way for some campaign conducted through the medium of the printed page. The speaker who possesses ability in this

direction, therefore, will be the stronger for it, even though his real purpose lies in another direction.

But I am thinking also of this function as an end in itself. The man who can subordinate his selfish view of life and put aside his own petty notions of the way things ought to be, and can see things as they are; who can feel the pulse of the public and can interpret it rightly; who can understand what people really believe, taking them by and large the nation over; who can know what they really want; and who can express those convictions and wants in such tangible form that we can use his statement as a building stone upon which to rest other stones in the structure of our civilization; such a man is doing a signal service to the world. Here is a nation of malcontents, following some great upheaval; unrest is evident on every hand. People are always more or less dissatisfied, but this is one of the times at which they are more dissatisfied. They believe things ought to be changed. They want something that they have not got. Their unrest is all the more painful because their dissatisfaction is negative rather than positive. They know definitely what they do not want, but they do not know exactly what they do want. Along comes a real political leader. He expresses for them better than they know how, what is wrong with them. He tells them what they want. He tells them what they have a right to demand. He gives to the great majority, who have been groping in the dark, the blessed comfort of a clear vision. He aids that majority to work its will. He does for the nation what the rules of parliamentary law do for the assembled groups; *viz.*, he provides a means of expressing the will of the majority. And if such a man is asking for political office as a reward for his service to the nation, he ought to have it. We need in office men with such keenness of mind.

In order better to understand the technique of this type of public speaking, let us study it in its simpler form. Suppose a literary society has been on the downhill grade for some months. Speeches have been poorly prepared and have been delivered with a perfunctory indifference. Attendance has been poor. Officers have neglected their duties. Again and again members complain that the "old society is not what it used to be." They have not found out in what way it differs, but they are certain that the organization is decadent. The very members, even, who are careless as to their society work, are complaining with the others. The only thing that holds the group together is the need of the members for work of the kind secured in such an organization at its best. But they are not getting the benefits of such work because the society is so lackadaisical in its spirit. Some suggest one rule and some another. Some want a heavy fine for failure in one's duty; others suggest expulsion from membership, etc. Some complain of the indifference of the auditors, and some of the carelessness of the speakers. Some want longer programs, some shorter. Some suggest making the programs lighter in quality; some suggest making them more solidly serious. The real politician now has his opportunity. This is not the situation for one of these many minorities to dominate. No one plan could hope to solve the problem. It is not the place for the reformer with his own single idea of what ought to be done. But the politician steps into the situation in this wise:

He first analyzes all these complaints. He tries to separate the differences from the similarities. He says to himself, "What do these people really want? What do they expect this society to do for them? What elements are *common* in their demands and in their plans? What differences can be dispensed with as not fundamental?"

After this analysis he speaks to them some night perhaps in this vein:

"Fellows, we are not satisfied with our efforts here. Let us admit it. We are ashamed of the old society, and we try to pretend that we are proud of it. What is the trouble? We come up here week after week and listen indifferently to tedious debates, presided over by careless officers. Let us all admit it. Let us confess our sins.

"Now, what can we do about it? What we need is a renewed interest in our programs. How to get it? Have better programs. It has been suggested that we have lighter programs, shorter programs, more serious programs, or longer programs. Fellows, in spite of all these apparent differences, we have been talking about the same thing. In the old days, this society was a literary group. Now it is a debating society. No man alive is able to feed his intellectual and literary spirit on debates alone. We've got the scurvy from too much salted meat. We lack the vitamines of fresh meat and vegetables. We lack the sugar and acids of fruit, and the richness of some dessert now and then. We need a revamping of our diet. We need programs of oratory, music, narrative, dramatic reading, plays, and essays, with the bread and butter of debate. We need variety to put into our work the spirit that we have felt lacking."

This is, of course, but a sketch of what he might say. In so far as he is successful, he is helping that group to find out what they want and to get it. He is the man who ought to be put into office, not only to reward him, but because, best understanding the needs of the society, he can best serve it.

Keen analysis, then, is the prime requisite in this type of speaking. In order to make this analysis tangible, a slogan is almost indispensable. The speaker finds one

phrase that can express better than any other the needs of his audience, and a phrase that they recognize as saying for them what they have long wanted to say, but could not. The slogan of the illustration given above might be: A balanced ration for the Oros. Political history is full of effective slogans. Two major parties struggle on until the difference between them is insignificant. They are fighting each other over dead issues. Yet the nation is suffering blindly. Some third party orator arises with his slogan and sweeps into his party the dissatisfied ones in the older groups. He has served his country well. Let him wear the laurels of a real leader.

The human body is a great collection of unit cells gathered into a complex organization. A great many human beings organized into a working group is called the body politic. And when I use the word political do not understand me to mean simply the affairs of our civic government. Wherever and in whatever circumstance a group of persons is voluntarily banded together a body politic exists. The bond may be the need for peace, liberty, and the pursuit of happiness; it may be social conventions, tastes, and customs; it may be a common experience; it may be a religious creed; it may be philanthropy; it may be recreation. No matter what it is, if the members of the group feel the obligation of the bond so as to be willing to make some sacrifice, small though it may be, for the good of the group, it becomes a political organization. Modern society is shot through and through with more or less overlapping and interlocking political groups. Hence the growing need for real politicians. Just as the human body may become ill, so may the body politic, and we choose the physicians for our political ills in the same way as for our physical diseases. The patient complains of pains here and giddiness there and the physician must (1) interpret these

symptoms, (2) ascertain the disease, and (3) prescribe the treatment.

(1) When one calls medical aid it is because he wants to relieve specific conditions of discomfort. In short, he has "complaints." And he has a right to expect that the physician will concern himself first of all with the nature of these "complaints." If he has a pain in the lungs, and the physician, in making his examination, should notice the patient's arches are fallen and should ignore the pulmonary condition and prescribe arch supports, that physician might never be called again to that house. So with Dr. Politician: he must concern himself with the complaints that the patient is troubled by, or leave the profession. No matter how clever a campaign a candidate conducts, if he does not discuss the matters that the people are complaining about at the time, he cannot hope to win against one who talks to the people about their troubles He may be sincere, righteous, idealistic, and hardworking, and his opponent may be a scoundrel; if the citizens are complaining of high taxes, and he talks about the league of nations, while his opponent talks of the problem of taxation, the opponent, scoundrel though he be, will win the election.

(2) After the physician has considered the complaints, he must decide upon what is wrong with the patient. One medico declares the patient has scarlet fever and another thinks he has tuberculosis; still another announces the trouble is in the imagination. Translated into terms of Dr. Politician it means that one tells the people that business is being ruined by too much state regulation, another that the "middleman" needs watching, and the third says that the country is being blessed by such an era of general prosperity as has not been experienced since George Washington first took the oath of office. Broadly speaking, that politician will succeed who can show that the several com-

plaints mentioned by his auditors most certainly point in the direction of the evil that he has designated. I say broadly speaking, because it is manifest that it is often quite unwise for a physician to tell the patient exactly what is wrong with him. Sometimes the patient would be better not to know and sometimes he would be unwilling to believe the truth, so that it would be better for the physician who wishes to be continued on the case to discuss the nature of the malady in terms less objectionable. A pediatrician who tells the parents of one of his patients that all the trouble with the child is that he is "spoiled" would soon lose the case. He would do much better to say, "There is nothing organic the matter with your baby; the trouble is functional, a very serious disturbance of the normal adjustment of the child to his physical and human environment." In like manner it would be unwise for a low-tariff Democrat to try to show to a constituency in the sugar belt of Louisiana that a high protective tariff is causing economic disturbances in this country. A low tariff would bankrupt that part of the country by flooding our markets with Cuban and Central American sugar.

(3) And finally the physician comes to the problem of the treatment. Here, too, he must be careful. If he advises too drastic a treatment, he will lose the opportunity to treat the patient at all. Unless it is absolutely necessary for the health of his patient, he would be wise not to tell a smoker to give up smoking or put the society leader on a diet of crackers and milk. Given two physicians making the same diagnosis of a disease, the patient will, everything else being equal, choose the one whose course of treatment is less drastic. And so with the body politic: we dislike to make radical changes in our systems of governmental organization. Unless we are desperate, we follow the leader who advises only slight adjustments here and

there, and shun the politician who advises a complete turnover.

Let nothing I have said in this discussion of the parallel between the politician and the physician be interpreted to mean that I would consider it ethical for either to engage in a campaign for the propagation of lies; but the politician should remember that he is serving the great majority (or plurality). A majority implies a compromise. In fact, no political majority is possible without the surrender, on the part of the members of the majority, of many of their conflicting political ideals,—ideals, some of them, that they have adhered to since childhood with almost religious zeal. Thousands of "prohibitionists," for example, turned their backs at election time on the party expressly organized to work out their ideal and voted with the larger parties. They surrendered "prohibition" for the sake of voting with a group where their votes would "count." The politician's task, nay, his duty, is to read the desires of the particular group he aspires to represent, laying aside special ambitions for this or that political program wherever such ambitions are the desire of only a few and not of the many. A government ahead of its people is in danger of becoming a government without a people. Whenever, then, the political speaker, advising a cure for the ills of government, has to choose between a partial remedy as desired by a majority and a more complete yet drastic remedy as desired by himself and a minority, he had better beware lest in supporting the latter he offend the patient and no remedy at all be effected.

A well-known professional politician, David Lloyd George,* who for seventeen years held some of the greatest offices of Great Britain, says to the aspiring politician:

* "Politics as a Profession," *The World's Work,* Vol. XLVI No. 2. By permission of Doubleday, Page & Co.

"There are those who will tell you that if you go into politics you must have a thick skin. They are quite wrong. Thick skins generally go with thick heads. Sensitiveness and susceptibility, if kept under control and properly directed, are a source of power. It is not a thick head that is required, but a stout heart.

"I, therefore, put courage, enduring courage, in the forefront of the qualifications for a real politician's life. What else do you need? You ought to have the gift of speech. You often hear that 'politicians are all talk, talk, talk and nothing done.' You will generally find that the kind of man who most emphatically objects to talk is the man who himself talks everybody down by his strident garrulity —the type of man who, as George Meredith said in telling me a story of a noisy man he once met in Cumberland, 'talks down the tunnels.' Judging from the specimens I have seen, great doers are also great talkers. Some of the greatest business men I have ever met talk like the Gulf Stream. You cannot always tell where their story begins or how it ends, but all the same it sweeps you along its resistless current. The strong silent man may have roamed the earth in prehistoric days, but I have never met him nor have I heard of any one else who has; and I feel sure he must now be as extinct as the Mastodon. But with politicians, speaking is an essential part of their business. It is true that politicians have to depend upon speech as their most accustomed and potent weapon. Parliamentary government means, etymologically as well as in reality, government by talk. Bagehot said that the best free government was that which the people thought best. The most exalted function of the politician is to teach the people what government is best for them. In a free government you must talk your way to good government—for there are so many to persuade. In order to teach, to persuade, and to convince, civilization has in the main two means,—writing and speaking, or, in other words, reading and listening. You may add another which has of late been rapidly developed as a means of instruction and that is seeing. An idea reaches a hundred brains through reading. Apart from the fact that there are many more who listen to political argument than there are who read it, the personality of the speaker also counts and makes an impression that is absent from the merely written word. In the conflict between the written and the spoken word the latter has hitherto been the more powerful. I remember Mr. Gladstone at a dinner party at which I was privileged as a young Member to be present telling us that in every conflict between the platform and the press the platform invariably won. If I may presume to vary an expression used by so great an authority—the better platform invariably beats the stronger press. This proposition, if true, is full of significance at the present moment. I recently asked a parliamentary candidate the day before his poll how many electors he thought

he had addressed in the aggregate. The figure he gave me represented one sixth of the electorate in that constituency. He then informed me that the local press was hostile, and refused to report his speeches. Nevertheless, the following day found him at the top of the poll, and the candidate who had received the whole of the press support at the bottom, with something between a third and a fourth of the votes recorded by my friend. How did that come to pass? It is worth some examination. It is no use adding up the circulation of the daily and weekly press, and drawing conclusions from that as to the influence of the newspaper in forming the political judgment of the people. I have heard many discussions as to the percentage of newspaper readers who peruse leading articles, or who read reports of speeches. The estimates vary but I have never heard one which placed the proportion at a very high percentage. What really happens is that a certain number of eager politicians read both. Their minds become soaked and equipped with such ideas as these articles and speeches furnish. Articles and speeches are merely the arsenals out of which the trained men are armed for their part in the struggle. They pass on these ideas to the men with whom they come in contact in speeches in addresses and even more in conversation. Those who receive them again pass them on and so the process is continued and repeated until it reaches the multitude and an idea becomes formidable politically when it is repeated from mouth to mouth by men who never heard a political speech. A programme is successful when a truth becomes a tag. It has then survived criticism, argument, examination, amendment. It fails when the tag has fulfilled its function and gets in the way of other truths. It becomes an embarrassment and an impediment. But in the end we are governed by the winning tag. That is the result of talk. It is the only method ever known of running a free government. The only alternative is an autocracy and that only limits the circle of talk. It substitutes the boudoir for the assembly room. The men, therefore, who despise talk, themselves talk nonsense and mischievous nonsense at that. There are two delusions about public speaking that are still accepted by shallow observers. The first is that if a man speaks with ease, charm, and force he is not much of a thinker and that he is still less of a doer. The other is that a man who hesitates in his speech and finds difficulty in expressing his thoughts possesses thoughts too deep for expression.

"Before I conclude I should like to utter a word of necessary warning to the man or woman who possesses a natural gift of fluent and effective speech. Words come to them so readily, and voice and action have such excellence that they easily win their way to admiration and attention. The toil which alone enables the unready orator to speak at all they find unnecessary. They therefore are tempted

to do something which is known as 'trusting to the inspiration of the moment.' A fatal phrase upon which many promising careers have been wrecked. The surest road to inspiration is preparation. The more voluble you are naturally, the harder you ought to labor. A natural gift is a fatal snare for the indolent. I have seen many brilliant men caught and arrested by their own talents. I have seen many men of undoubted courage and capacity fail for lack of industry. On the other hand I have seen many a clumsy but persevering tortoise waddle successfully to the goal. Mastery in speech can only be reached by mastery in your subject. Read all there is to be read about it. See all you can see concerning it. Talk to any one worth talking to about it. Then the House will listen to you when you address it on that subject, if you speak tolerably. But they soon find out if you are only rolling out uninformed generalities. And may I utter another caution? Do not play a selfish game. Put your whole strength into joint stock. Don't calculate too closely whether from your personal point of view a job is worth doing. Don't be always reckoning the attractiveness of a duty by the amount of publicity it brings you. If you always weigh effort from the point of view of its advertising value, you will soon find that however skillfully you may disguise it the general public will in the end discover what is only advertisement and what is real copy.''

CHAPTER X

ENTERTAINING AND INSTRUCTIVE SPEECHES

As was pointed out in Chapter I, the third major function of the speaker was to bring himself close to his audience. Rather than to make his audience adapt itself to him, he adapts himself to them. How does he do this? He presents material that they want to hear. This does not mean, necessarily, that he flatters them or even that he presents material that they enjoy hearing. He may do one of two things: instruct them or entertain them.

The college lecturer is not persuasive, impressive, or argumentative; his speeches do not fit into any category, but this last. Through a process of public speaking, he works out a pleasant relation between himself and people around him. He makes himself indispensable to the community by furnishing in his speeches facts that the community considers of value. His speeches are instructive. It makes no difference whether or not what he says is of real value, so long as the community wants to hear it; he brings himself close to his audience by telling them what they want to hear.

This relationship between the speaker and the audience is peculiarly reciprocal. They get the benefit of his information, and he gets the benefit of their attention. Most of us have in our natures just enough of the tendency to exhibitionism to render the warm sunlight of popular attention thoroughly enjoyable. We are willing to lecture on anything from poetry to engineering, if people will listen.

In fact, much of the gossip that one hears is due not to a wish on the part of the gossiper to harm the one talked about, but rather to the pleasure of being important enough for once to have people listen to him and to hang on his words. When the story as the gossiper heard it will not achieve this result, a detail or two is added.

The second method that a speaker may employ in bringing himself close to his audience is entertainment. The line between instruction and entertainment is so difficult to draw that these two problems must be considered together. Yet before we take up the general discussion of this third type of speaking, we must consider some matters of particular bearing upon entertaining speeches. All speeches of this third type should be entertaining, but some are more than that. This chapter is headed, "Entertaining and Instructive Speeches." It would be more accurate, though rather cumbersome, to entitle it, "Entertaining Speeches, including those that are both entertaining and instructive." So at the outset let us leave out of consideration the latter dual-purpose speeches, and consider now the speeches in which the speaker makes his adjustment to his auditor through entertainment alone.

In considering this phase of the third major function of the public speaker, we must hark back immediately to a few paragraphs of the opening section of this book, the section in which we discussed the principles of human behavior underlying this art of public speaking. We learned that there (Chapter I) were four fundamental ways of reacting to a difficult situation, and one of the four was to avoid difficulty by creating a dream world in which one's difficulties had vanished. I suggested that "movies" and books provide some people with such an escape from the troubles of life. Public speaking performs that function also, whenever the purpose of the speaker is to lift the audience out

of irritating and galling experiences of everyday life and transport him to a new world where he can forget the other for a time. I have called such speaking entertaining, but the term "entertainment" has been associated for so long with the term "amusement," that in its narrow sense it covers far too little ground to be used in this connection. Remember that I would have the term, "entertainment," cover all addresses in which the auditors are allowed to let go of their daily worries and duties, to lay down their burdens and rest a little while. The banquet speakers usually make speeches of this type (except when some dinner is called for the express purpose of initiating or furthering some campaign); "lyceum" lectures often have this purpose in mind, as well as the purpose of instruction; speakers who tell of travel, adventure, and thrilling scientific discoveries are other examples; and the orator who addresses an audience gathered on some dedicatory, memorial, or anniversary occasion, may bend all his energies to the accomplishment of a purpose that differs from the purpose of "movies" only in that it is on a different level of entertainment. Some people like to see animated pictures of a love's romance, others like to hear discussions of a more intellectual nature, replete with literary and historical allusions phrased in the formal language of the man of letters. Both are being transported from the mundane world of reality to the pleasant realm of fancy.

One who attempts the rôle of entertainer (in the best sense of the word) should ever beware of dragging in references to the everyday duties of the auditors. Keep clearly in mind the sharp contrast between this type of speaking and the type whose aim is action on the part of the auditor. In one, success itself depends upon giving the address a practical application to the personal obligations of the auditors; in the other, the slightest reference

to such matters mars the speech. In the persuasive speech you ask your auditors to carry a load heavier than they are now carrying, and you try to seat that load so firmly that it cannot be dislodged by forgetfulness or rationalization. In the entertaining speech, on the other hand, you invite your auditors to lay down their burdens and to rest their galled shoulders.

Speakers on memorial or dedicatory occasions need not always attempt to provide their auditors with highly sublimated and dignified, cultural entertainment, but when they do attempt such a task, they must make it their entire purpose, and not mar the artistic finish of what they do by passing reference to some politician who has become the speaker's personal enemy. Such a reference is about as appropriate as though a great pianist should stop in the midst of a moving and dignified sonata and say, "I want to take the occasion right here and now to say that I am opposed to the Eighteenth Amendment." Such an artist would not do it. Why should a public speaker? When you are telling a fairy story to a child, do not interrupt yourself by reminding him that he has not washed behind his ears.

This leads me to say that one of the prime requisites of entertaining speaking is that everything said should be appropriate. This does not mean that such is not necessary with speeches of other sorts, but rather that inaptness is more dangerous with such speaking than with any other form. If one takes a picture of a landscape to serve as a guide to the gunners who wish to shell over this ground in a possible future battle, he takes the picture as he sees it, with all its details appropriate or inappropriate. If a farmer happens at the moment of taking the picture to be building a pig sty, he is included in the picture, although the gunners are not at all interested in him. In spite of

the farmer on the landscape the picture is quite as useful to the artillerymen as though the photographer had "retouched" him out. If, however, the same scene is to be painted to be hung on my wall to rest me from the work of the day, the painter might find that the inclusion of such details as the ugly and flimsy boards of the temporary sty would seriously interfere with the total effect. Speaking of this kind of art, Stevenson once said:

"You have not to represent the world. You have to represent only what you can represent with pleasure and effect."

Details that interfere with that desired effect should be eliminated; and the point here is that in this type of speaking, details disturb the effect more readily than in the workaday speaking. We sometimes allow a clergyman in real life to appear among us of his parish in a business suit, in a situation in which he is doing his daily pastoral work; but he who attempts to play the part of a clergyman on the stage must be dressed appropriately or the effect is lost in the distraction. Why? Because in the first case we are working, and in the second case we are playing. Our work desk may be littered with reminders of duties undone and still serve its function as a desk; but not so the dinner table at the club. That must be set appropriately. This appropriateness is a matter not only of the relation of one part to another, but of each part to the setting of the address. Entertainment is a function not at all unsuited to a church, for instance, but the details included in the speech should be of such a nature as to harmonize with the surroundings. Failing in this, it does not entertain.

Because of this necessity of absolute appropriateness, the preparation of the entertaining speech must concern itself with the most minute details. One of the most suc-

cessful after-dinner speakers of the last generation was Mark Twain. In his address on "Speech-Making Reform"* he gives some interesting advice on the preparation of banquet talks. He declares that the masters of after-dinner speaking "have learnt their art by long observation and by slowly compacted experience; so now they know what they did not know at first, that the best and most telling speech is not the actual impromptu one, but the counterfeit of it; they know that the speech is best worth listening to which has been carefully prepared in private and tried on a plaster cast, or an empty chair, or any other appreciative object that will keep quiet until the speaker has got his matter and his delivery limbered up so that they will seem impromptu to an audience." And a little later in the same speech he explains how the speaker "will soar long in the most beautiful way, on the wings of a practised memory, heaving in a little decayed grammar here, and a little wise tautology there, and a little neatly counterfeited embarrassment yonder, and a little finely acted stumbling and stammering for a word, rejecting this word and that, and finally getting the right one, and fetching it out with ripping effect and with the glad look of a man who has got out of a bad hobble entirely by accident—and wouldn't take a hundred dollars for that accident; and every now and then he will sprinkle you in one of those happy turns on something that has previously been said; and at last, with supreme art, he will catch himself, when in the very act of sitting down, and lean over the table and fire a parting rocket, in the way of an afterthought, which makes everybody stretch his mouth as it goes up, and dims the very stars in heaven when it explodes. And yet that man has been practising that afterthought and that attitude for about a week."

* *Mark Twain's Speeches*, by A. B. Paine and W. D. Howells.

In short, in this type of speaking we are dealing with an art for the sake of the pleasure derived from the art itself, and the spell of the art is so easily broken by a false note that here more than elsewhere is careful finish a *sine qua non.*

I said above that an entertaining speaker should ask his auditors to lay down their burdens and rest. Now the force of habit, explicit and implicit, is such that sometimes it is difficult for an auditor to grant the request. The burden is on his shoulders and he can't take it off. He is conscious of it all the while. We have all seen the serious minded person who buys a season ticket to the "lyceum course" and who attends regularly because he feels that he has an obligation to develop his intellect. He takes this self-development and all the rest of his obligations so seriously that when some entertainer occupies a number on the course, this unfortunate auditor cannot enjoy the entertainer because, like Atlas, there is no one upon whose shoulders he can rest the world.

Such a person, and there are always many in the audience, must be intrigued to lay down the yoke. He must be led into the realm of fancy as a child is lured into the land of dreams by a bedtime story. The lad does not want to leave his blocks and his trains. They become interesting to him as bedtime approaches. So his interest must be developed by strategy. So most auditors are loth to leave off building with their blocks. They, too, must be outwitted.

Furthermore, as this attitude on the part of auditors is true of speeches for entertainment, it is also true that audiences are often reluctant to follow the speaker's invitation in speeches aimed at a change of conduct or a change of belief. They sometimes refuse to listen at all, they are so prejudiced against either the speaker or his subject. If

he cannot interest them he is like the man who delivered a lengthy lecture over the telephone to the manager of the telephone company on the shortcomings of the service, only to find at the end of his address that his auditor had hung up his receiver somewhere in the midst of the scolding.

Then, too, as a preparation for the introduction of the main point in many speeches, a great deal of material must be presented to the audience, and the success of the speech depends upon whether or not this material is really assimilated. Perhaps the material in itself is not interesting. It must be made so, or the speech fails. But above all, it is important that instructive speeches should interest. No interest, no attention; no attention, no instruction. And, we might add, no instruction, no more speeches. We must, then, interest the children, young and old.

Which brings us around now to the discussion of speeches in which our purpose is adjustment to the auditor through the mechanisms of both entertainment and instruction.

That which is interesting to a child is interesting to a man. What general classes of interests have we then? Winans * mentions, under the head of "derived interest," the following factors in the securing of attention: the novel, the familiar, that which excites curiosity, that which holds the auditor in suspense, that which stirs anticipation, the humorous, the conflicting, the active, the concrete and the specific.

To review these factors more in detail: Winans points out that that which is purely novel would not be interesting, nor would that which is absolutely familiar. That which is entirely novel has about it no starting point from which we can proceed to comprehend the whole; and that which is entirely familiar, although furnishing us with a starting point, has no objective to command our attention.

* *Public Speaking*, by J. A. Winans.

Neither the novel nor the familiar, then, is in itself a factor of interest, but rather in its combination with its opposite. That which interests us is the novel in a familiar setting, or the familiar in a novel setting. Often for the public speaker, the best way of securing this effect is to present to his audience an old idea viewed from a new angle or point of view. Sometimes he simply takes an old idea and builds it into a new figure. Phillips Brooks brought to the world nothing very startlingly new when he declared that a life should include: ambition for one's self, sympathy for one's neighbors, and reverence for one's God. Presented thus it would be quite trite; but presented as he actually presented it in his sermon on the "Three Dimensions of Human Life," these three elements were identified with elements of a new figure. Ambition for one's self became in the figure the length of life, sympathy for one's neighbors became the breadth of life, and reverence for one's God became the height of life.

The factors of curiosity, suspense, and anticipation can be grouped together. We see them well illustrated in every good story that we read. They are so common and so easily worked into a composition both oral and written, that failure of speeches to be interesting can be explained only on the basis of sheer ignorance on the part of the public speaker of the immeasurable value of interesting material. There is no secret trick in the handling of these factors. Everyone not definitely feeble-minded can manage them. Mere babies in their games develop situations for their own amusement in which these factors are predominant. And yet a man who would cleverly keep his opponent in suspense in a game of "bridge" will come before an audience and bore them by saying:

"Ladies and Gentlemen, I am going to talk to you tonight on the subject of the Sahara Desert, and I am going

to show you that the British government should irrigate it and plant it to onions." To interest one's audience in a public speaking situation is exactly comparable to holding an unbroken connection through "central" when one is carrying on a telephonic conversation. Failure in either case effectively breaks contact between the speaker and the one spoken to. He who neglects to employ the factors of curiosity, suspense, and anticipation is like a man who would attempt to converse from his office to his house by shouting when he has a telephone at his elbow.

The humorous is that which results from the shock growing out of the incongruous. An event at which we would hardly raise an eyebrow happening on the street might be ridiculously funny if it happened in church. If what happens in a given situation is incongruously different from what we expected to happen, we catch our breath instinctively. We react like the caveman who finds the puma in his cave. We prepare our bodies for action. We gasp. If what actually happens, though different from what we expected, is not dangerous to ourselves or our neighbors, we expel the breath in relief. That is laughter. The humor of the risque story lies in the sudden breaking of a social taboo. In using this factor of interest, therefore, one must be especially careful that these incongruities should not overstep the bounds of propriety. In some addresses and with some audiences the slightest attempt at humor would mar the effect; and in other situations great liberty is allowed. If one were to form a rule as to the use of humor it would be this: Employ it whenever possible, but scrutinize every joke, and when you are in doubt, leave it out. It is better to secure a moderate success with mild humor than to risk losing all with bizarre comedy.

The conflicting always has a strong appeal. We like to hear of the struggle between two contending forces, either

on a physical plane or a spiritual. A good novel or a good play is but a narrative of such a struggle.

The active is interesting? In these days of the cinematograph one can hardly escape being thought trite if he makes such a statement. The animate always draws attention. One's speeches, then, should include spirited narratives when such are possible. It is always better, for example, to explain how a flour mill works by tracing the wheat from the farm to the flour sack than to describe the structure and function of each separate milling machine.

The concrete and the specific, though of different meaning (see footnote on page 64), are here used by Winans to signify the great interest of the audience in the individual person or thing rather than in the mass or the general status. Reference has been made to the tremendous effectiveness of the speaking of Jesus. Take away his parables, what would be left? We remember his points by remembering the stories that he used to illustrate those points. Say what you have to say specifically, vividly, and, so far as possible, in terms of the experiences of men, women, and children, naming persons, places, and dates.

These are "derived interests." What, then, are the basic interests? Those would grow out of one's personal wants, be those wants direct or sublimated. (Chapter I.) It may be painful for a hungry man to hear a speaker discuss such details as a well-browned roast of beef, swimming in gravy, and flanked by well-cooked vegetables; all this description may cause uncomfortable gnawings, but in spite of that it is interesting and he listens. Why? Because he wants food. After a full meal, such a thing does not interest him at all. If we want an automobile, we are interested in hearing a discussion of the relative merits of this or that car. All of us want an outlet for our love life, so stories of love are interesting. In short, what we want

not only determines what we do and what we believe, but also what we allow to occupy our attention, *viz.*, what interests us.

We cannot easily over-emphasize, therefore, the importance of a careful analysis of one's audience on the basis of what would interest them. I heard a speaker address an audience of university students, assembled at a formal convocation, calling them every now and then, "Boys and girls." He had not analyzed his audience. The mistake of judging others by one's self is no more serious as to its consequences anywhere else than in public speaking. Many of the failures of public speaking are due to the notion on the part of the speaker that his audience are interested in the same things that interest him. These interests differ with age, sex, and experience. Hence the importance of a knowledge of one's audience.

I suppose that there is no community anywhere in which are delivered so many speeches of this third great type as in the modern state university with its lecture system. Hundreds are made daily. Naturally there is a great deal of comment in such a community about the style of this or that lecturer. It should be remembered that the audiences that these speakers address are not at all typical of the audiences that speakers will meet in the world at large. The university audiences are very highly selected on the basis of special interests and abilities. One cannot, therefore, feel safe in addressing an unselected general audience to imitate the style of even a most successful college lecturer. The differences are, however, in the material presented and in the diction rather than in the degree of effort put forth by the speaker to make himself interesting to his auditors. From what source he shall draw his illustrations, for example, depends upon his audience, but whether or not he shall employ Winans' "derived interests" in his

address is not decided by a consideration of who the auditors are. He will employ them or fail. As I have intimated, university professors are constantly asking what failure or success means in college lecturing. They sometimes look askance upon the work of some lecturer whose auditorium is always crowded and who is constantly being quoted by the undergraduates as a veritable second Daniel. The lecturer whose students have a good time during the hour of the address is apt to be criticized as being unacademic. And sometimes the criticism is just, but often it is merely a compensation for inferiority in the public speaking ability of the critic. He defends his own dry-as-dust style by attacking the worth of the interesting address. Of course I do not defend the propagation from the lecturer's desk of unscientific or incorrect information; but given two speakers presenting the same information, I do maintain that the more successful of the two is the one the students enjoy listening to; and his success can be measured not only in terms of student popularity but in terms of an examination.

CHAPTER XI

THE PLAN OF THE SPEECH

A general going into battle, or a football coach sending his team on to the field, has a well worked-out plan of attack and defense. He may not follow it as he planned, nay, he probably will not, but it would be disastrous for him to have no plan. So with the public speaker. He has his objectives to reach and he must have a plan for the reaching of those objectives. He too must beware of adhering to the plan when the situation in actual encounter proves to be different from that he has anticipated. This plan must be his servant, not his master. His objectives may be threefold; for example, he may say, "I have these three points that I wish to make with my auditors. Here is my outline for the presentation of these points." He may say all that, but he must also be ready to say this: "If I find that actual speaking conditions are different from those I had in mind when I made out my plan, I am prepared to change my plan, to bring in reserve material, and to leave out material that proves to be futile or unnecessary."

It requires a great deal of courage sometimes to cut off a leg or an arm of the child of our brain, but he who is not brave enough to do it, when the conditions require it, will lose the child. A public speaker is a strategist and an opportunist as well. Failure as either would be fatal. Anything that interferes with his freedom to take cognizance of the changing situation hampers him as a speaker.

Teachers of public speaking are often asked whether one should deliver his addresses from memory, from manuscript, or extempore. The public speaking teachers can never give a categorical answer to such a question. They may, perhaps, say that the type of delivery varies with the situation. The questioner is little wiser for the answer. There is a much more helpful approach to the problem, and it arises out of the consideration of the need for elasticity in the speech to meet changes in conditions. If one can talk directly and personally to an audience while reading from a manuscript or while speaking from memory, there are many situations in which those forms of delivery possess a distinct advantage over the extempore form. What are those situations? They are those in which the situation as one actually finds it when he appears before the audience is almost absolutely known in advance. Anniversary and dedicatory occasions are usually what one expects them to be. One does not need to wait until he appears before the audience in order to know what the speaking conditions will be. Meetings of the professional clubs before whom one is asked to present a "paper" may be readily forecasted. Under these and many other circumstances the artistic finish and the intellectual precision that one may attain in the quiet of his study before he encounters the audience make it advantageous for him to prepare in detail what he is going to say.

In other situations, perhaps, in the majority of speaking situations, it may be necessary to sacrifice that finish and that precision for the greater advantage of elasticity. "Canned" rebuttal speeches in debate, no matter how terse and how finished, are failures. They do not meet the needs of the situation. Campaign speeches must always be extempore. Selling speeches must be very flexible. With all these speeches the necessary flexibility is bought not only at

the expense of beauty of style and exactness of expression, but with the price of great labor. He who talks extempore before an uncertain audience, must prepare a two-hour speech to talk ten minutes. One must prepare to speak extempore, therefore, just in that degree to which the occasion of the address makes uncertain the adaptability of the speech as planned.

Yet we must have a plan. What in general can we say about the steps in the building of that plan? Speaking very generally they are three: the introduction, the body, and the conclusion.

It would seem quite banal to say that the main function of the introduction is to furnish an interesting beginning to the discussion of one's subject. And yet for many speakers it furnishes the beginning of the discussion of almost anything but the subject chosen for the speech itself. One occasionally hears this advice, "When you appear before your audience, say something to grip attention." The young speaker should change this advice slightly before he follows it. He should remember that when he is presented to his audience, and he stands for the first time before them, then and then only does he have a degree of attention any way approaching 100 per cent. They are giving him better attention before he utters a word than they will give him through the rest of his performance. He does not need to grip their attention. He already has it. What he needs is to transfer that attention from himself to his subject. At no time during the entire period that is assigned to him, will he have so pregnant an opportunity. How will he use it? One would think that every speaker would see this opportunity and take advantage of it. Advertisers of soap and cigarettes would take advantage of the slightest opportunity to boost their wares, but some public speakers seem to feel that it would not be proper

for them to mention the main theme while everyone was looking for it.

What the public speaker must do, then, is to select some interesting item of the subject itself and present that at once, without the slightest palaver, in the hope that the item presented will serve to furnish a new focusing point for the rapidly diminishing interest in the speaker himself. His purpose, then, is to be accomplished by two-fold strategy comprising at once both something interesting and something integrally a part of the main subject. (In this connection one should, therefore, review the suggestions on the factors of interest, Chapter X.) Speakers who fail in the introduction may be divided into three classes:

1. Those who present something interesting, but something not related to their subject;

2. Those who present their subject at once but not in an interesting way;

3. Those who present neither something interesting nor their subject.

The first of these is simply setting up an attraction counter to his subject; the second is allowing the attention of the audience to dissipate; and the third not only bores, but irritates his audience. All of these classes would do much better to deliver the first five minutes of their speeches before they appear before their audiences.

After this main purpose of the introduction has been disposed of, *viz.*, that of interesting the audience in the subject, one may venture to make such explanation of the treatment of the subject as will make the progress of the address clear as it shall develop step by step. This promise of what is to come should be modest, definite, and clearly partitioned into the points under which it is to be treated. Here, too, must be presented such history of the subject or

other related material as are necessary to the understanding of the subject. One should observe this caution, however, that unless this phase of the introduction is not intrinsically interesting, or cannot be made so, it should never be presented to the audience first, but only after the interest in the subject itself has been aroused, and thus this explanatory material has been given an extrinsic importance in the eyes of the audience.

Still another caution should be given here in regard to the treatment of the explanatory material presented in the introduction. I say only that which is quite obvious when I say that at the beginning of the address the auditors are often quite unready to accept the theme or thesis of the speaker. If they were ready, why the speech? And yet many speakers seem to forget this quite patent fact. They announce in their introduction just what they intend to do with their audiences. The audiences, being unwilling, take about the attitude toward the announced plans that Bluebeard's wives took after they had discovered the secret chamber.

That speakers make this blunt announcement in the interests of clearness, is absolutely no excuse, for clearness can be achieved quite without such methods. For example, it is quite unnecessary for a speaker to say, "I am going to prove to you that X equals Y for three important reasons." It would be just as clear and much more effective with a biased audience to say, "Before we can decide the question as to the relation between X and Y, there are three important questions that must be answered, and it is these questions that I wish to consider with you tonight and attempt to furnish for them honest and real answers."

Such an introduction as this does not, as the former, throw the powerful weight of rationalization against the purpose of the speaker. Tell an unwilling audience what

you are going to make them do or believe and they will find plenty of reasons for refusing.

The next main division of the speech is the body. Naturally the larger part of this text is concerned with suggestions as to the handling of this phase; and as the blue print for this section of the address would depend for its details upon the aim, we can only talk very generally at this point. Although our discussion here must be general, it can be quite definite.

No matter what the aim of the address, there are two principles applicable to the structure of the body: specificness of purpose and climax of interest. When I talk about specificness of purpose, I do not mean the rhetorical principle of unity. The great rhetorical tenets are not discussed as such in this text. Their simpler and more elementary significance is developed in other connections here and there throughout the book, and their more complex problems are left for advanced work in the composition of speeches. As a principle, unity is of as much significance in a written composition as in an oral one; but the circumstances under which an address is given require that it should possess in addition to unity a pointedness of meaning that relates the speech to the specific audience and occasion upon which it is delivered. Many written compositions require this specificness of purpose; *all* oral compositions require it.

This difference between some written compositions and all oral compositions could be illustrated by the difference between one of Cicero's essays and one of his addresses. In the essay, he starts with his central thought and develops it by circumambulation; that is, by walking around it and treating of its relation to the topics touching it more or less nearly on all sides. The inclusion of these adjacent topics is justified entirely by the fact that they are adja-

cent. That is his purpose: to orient his central thought. In his oratory, however, he is not so much interested in relationships because they are relationships as he is in those particular relationships that help him to present his central thought with the special significance that he wishes his auditors to appreciate. His purpose is not orientation of his thought with relation to all circumambiant ideas and topics; it is rather the giving of a specific direction in which the thought should be extended to embrace certain of the related thoughts lying in its path. Cicero, the essayist, was an explorer widening in all directions the territory rightfully tributary to the central state by exhibiting the natural relationships to it of this contiguous territory. Cicero, the orator, was a man of conquest, having as his objective the inclusion in the domain of his central state a certain more or less adjacent state to which he attempted to force his way either directly or indirectly by employing convenient passageways through territory lying between this central state and his objective. His purpose was specific.

In the planning of the speeches of the first type, that in which the speaker's purpose is to change belief or conduct, it is comparatively simple so to outline the body of the address as to follow this principle of specificness; but with the rest of the speeches it is not so simple. One should remember as this part of the address is being planned that an audience is a very restless being, has little patience, and has no opportunity to recall during the last part of the address what was said in the first. A reader of a written composition may choose his own time to read, may select his environment so as to be comfortable and free from disturbances and may re-read as often as he wishes any portions of the writing that were not at once clear to him or that did not remain in his memory. Not so with

the listener. The speaker must take this into account and must narrow his purpose so straitly as to make it possible for the listener at all times to follow him.

As an illustration of what is intended here, consider the purely informative speeches. How can these have a narrowness of purpose when often they must consist of the recitation and explanation of a list of details or items? Suppose one is lecturing on social customs in China, for example. How can one demonstrate our principle here? How best can the details of these customs be presented so that they will be remembered? That speaker will best succeed with such a subject who first selects one or two general principles or motives of Chinese society and then plans the body of his address in such a way as to exhibit these principles as actuating factors in determining social customs in China. He selects the details that will best bring out these factors, groups them, and presents them more as illustrations than as items of intrinsic value to the audience. One might object here that perhaps such a speaker, presenting his subject from so narrow a point of view, may not present a balanced picture of the entire situation. True, he might not. And we are bound to add, he could not. It is better to present well a few facts arranged as seen from a limited point of view, than to try to present them all and fail to present any of them with effective permanency. We should remember the limitations of the speaker's powers and leave the complete, general treatment of the subject to the Encyclopedia.

The speaker will sometimes be aided in the outlining of this part of the address if he will devise a scheme, perhaps, if necessary, an artificial one, upon which he can arrange his general statements. This scheme will often take the form of a figure of speech, like the Y. M. C. A. triangle, the "red, white, and blue" of patriotism, or the "city that

is four square." Plato talked about the gold children, the silver children, and the bronze children. Did he consider that this classification did complete justice to the question of differences in potential among individuals? Most certainly not. But with his audience the specific and arbitrary three-fold classification would be communicated more efficiently than a complete and universal statement of the case.

These illustrations have somewhat lost their force for us because they are old and familiar; in fact, were they not familiar you would not understand my allusions. Another example of this device, explained on page 103, is the figure of the "dimensions of human life," by Brooks. Some speakers even go so far as to form into a relationship the initial letters of the words they wish to stand for their several points in the body of the address. With the early Christians the word *ἰχθύς* was used to represent Christianity as each of the letters could stand for one of the attributes of the Savior, the whole word formed from these initials being the word meaning *Fish*. Artificial, do you say? Yes, but it was necessary to resort to some such means to make those simple converts remember to what they were converted. It is needless to say that between the artificial and the less artificial device, one should choose the latter, but an artificial device at times is certainly expedient.

I discussed in the last chapter the matter of success or failure in the university lecture room. In the world of fiction the *profound* college professor is a dry lecturer. Occasionally he is in reality, but oftener haziness of thought is mistaken by the auditor for profundity; and thus it happens that the class of profound thinkers but dry speakers, as classified by the students, contains more shallow thinkers than profound. Real profundity renders

a subject more interesting, by reducing the many details to a fundamental scheme of a few inter-related parts, extra-related to other experiences and information possessed by the student. As Watson says, "It has been found that no more than six items can be properly reacted to." * University lecturers must of necessity present a great mass of detailed information, but the wise lecturers will arrange this material under a very few heads and provide convenient catch phrases for the retention of these items. Occasionally, as in History or Literature or Descriptive Zoölogy, the professor has to choose between a complete and detailed exposition of his subject on the one hand, and a more thorough treatment of a limited few fundamental points on the other. He has either to say three important things and have two of them remembered, or to say ten things, more or less important, and run the very serious risk of having none of the more important items remembered. Many of the failures in university lecturing are due to the fact that the speakers try to tell too much. They include too many items. If this is true for the university audiences, how much more true is it for the general audiences!

The principle of climax † is partly involved in the element of suspense, as treated on page 103, where I discussed the factors of interest. This principle demands that in the body of the speech the several points be arranged in the order of increasing importance; this importance to be judged not from the point of view of ultimate values, nor even of values to the speaker, but of values to the audience. These values will not necessarily be the same for any two audiences. The last part of the body of the speech will be

* *Psychology from the Standpoint of a Behaviorist*, J. B. Watson, p. 290.

† A word should be said as to the use of the word *climax*. Climax, as here used, is the name of a principle, not a part. The climax of a speech is one of its qualities, not the point of highest interest.

best remembered, all else being equal. That which is most important, therefore, should be placed in this favorable position: the strongest evidence, the most necessary information, the most significant illustration, the most impelling motive, or whatever best supports your purpose in the address. That does not mean that the material in the rest of the body of the address may be trivial and uninteresting. No material should be included in the body of the address that could not appropriately be used in position of final climax. What is actually chosen for that position should be chosen not because the rest of the material is less significant than it is, but because it is more significant than the rest. One might stop at any point, therefore, and be at the point of greatest interest. Thus climax should not be thought of as the principle of withholding to the last the interesting material, but rather the principle of sustaining the interest in the address by arranging the material in such a way as to sweep the attention of the audience from one interesting point to the next. One should plan the body of the speech, therefore, as one plans a child's meal. Do not feed the audience ice-cream and cake before you have offered them bread and butter.

The conclusion should perform two functions: recapitulation of the several points made, and a re-emphasis of the specific purpose of the speech. The former function one will have little difficulty in mastering. A blunder that one sometimes meets here is that the speaker fails to realize how difficult it is for an audience to remember a list of points, and, as a consequence, he is too hasty in his summary or neglects it entirely. The young speaker should go to what may appear to him to be an impossible extreme in summarizing and reiterating his points.

Recapitulation should do for the speech what a topical

reading does for him who turns the pages of a written composition. It is the auditor's only means of review.

Another occasional failure here is that the summary is made in precisely the same language as the topic statement of the speaker's points. This not only sounds as though the speaker were childishly limited in his range of expression, but also it often fails to clear up a vague meaning of a phrase employed in the body of the address. One of the purposes of re-statement in general is to make clear the idea originally stated. This purpose is not furthered by an identical re-statement. The re-statement should be varied in the hopes that at each variation some element of precision will be added. Our means of communication is after all only symbolical, and no two individuals have exactly the same sets of symbols. Even had they the same vocabularies the ideas back of their words would vary. No sentence, therefore, as a single set of symbols, can be safely relied upon to convey the exact idea standing for any one of your several points.

The second function of the conclusion is that of a last supreme effort on the part of the speaker to do what he planned to do. I must here be very general as these purposes vary; but let the speaker realize that the audience has now heard his points. The auditors will not long be patient. If he can condense these points into one idea, and make that idea negotiable; if he can do this with illustrative material of such interest, or with a statement so strikingly clear that it will intrigue their fatigued attention, and if he can do it *briefly*, let him do it. Nay, he must do it. It is his supreme opportunity.

PART THREE

CHAPTER XII

SUGGESTION AND IMITATION*

We have now seen the implications of the principles of human behavior in the study of one's audience; and the time has come to draw the lesson a little closer to the speaker and note the significance of these principles in his behavior.

Quite frequently we meet a speaker whose use of language is excellent, whose speeches are well conceived and organized to meet the needs of the situation, who speaks loudly and clearly, and yet who fails over and over again. He asks his friends what is the matter, and they either dodge the issue by complimenting him on his excellencies or tell him frankly that they do not know.

Then, again, we hear another speaker whose diction is boorish, whose speeches show the rhetorical craftsmanship that one might expect from a user of hammer and tongs, who pronounces so abominably and articulates so slovenly that much of what he says cannot be understood, and yet a speaker who achieves an appreciable measure of success.

There is the salesman who follows all the rules of the selling chart, introduction, attention, interest, conviction, desire, resolve, signed order (according to the Knox school of salesmanship) and yet who does not get many orders; and then comes along a man who has never heard of a selling chart and who violates many of its rules, and yet who sells

* The student should review at this point all of Part One, as that material is now to be applied from an angle different from that from which it was employed in the last part.

goods. It is evident, then, that there is yet a factor in our equation that we have not evaluated; and it is that factor that should occupy our attention now.

Properly to evaluate this unknown we dip into physiology for a paragraph or two. Commonly we think of the voluntary muscles of the body as lying relaxed except when nerve impulses are received for the purpose of overt movement. We think of the biceps muscle of the arm as doing nothing when the arm is resting in one's lap. From the point of view of explaining a specific movement, such a conception of the situation is quite practical; but from our present point of view it is not only misleading but positively untrue. Normally every muscle of the body is constantly receiving impulses along the nerves and is in a state of activity in response to those impulses.

In explaining this let me use the illustration of the electric light current, the commonest form of which is the 60-cycle alternating current used in practically every city of the country. Light is produced by leading a strong current of electricity through a fine wire that resists its progress. In the opposition of the wire to the current, a sort of friction is produced that heats the wire until it glows, and we have light. Now, that current is not a continuous one, but consists of many instantaneous shocks per second between which the current drops to zero. The light appears to be constant, for between shocks the incandescent wire filament has not time to cool off. When we turn on the light we are sending through the filament not one current but many. Raise your arm and let it fall; one movement but many impulses. Even considering the activity of a single muscle involved in the process, the nerve impulses are many for the one movement; they are shot into the muscle as rapidly and as regularly as though they came from the generator of an electric lighting plant. It is said

that every voluntary movement you make, even the shortest and most sudden that you can perform, lasts through the stimulation of many of these impulses. The only reason that the suspended arm does not tremble like a violin string is that the muscle, like the electric light filament, is so slow of response that successive impulses follow each other before the muscle has had time to relax.

In the theatre the electrician can dim the lights on the stage gradually from full brilliance to darkness. He does this, not by interrupting the series of instantaneous electric currents that pass through the light filaments, but by lessening the force of those currents; so that the opposition between the wire and the current is gradually lessened until the point has been reached at which not sufficient heat is produced to cause the wire to glow, though currents of electricity are still passing through it and heating it. So with the muscle, even after the movement has ceased impulses are continuing to bombard it and keep it in a state of contraction. This we call the muscle tonus and the combined effect produced by the tonus of a group of muscles, we call muscle tension. The only real difference, then, between the muscle at "rest" and the muscle in activity is that of degree of intensity of nerve stimulation.

Any given emotion has a motor reaction pattern involving the muscles of the body. Although these patterens have many elements in common (see page 44), yet each emotion carries with it characteristic methods of behavior. Fear, for example, changes one's posture by affecting the muscles of the back, legs, and neck; it affects the gait and the carriage of the arms, as well as the expression of the face. It may cause violent activity of these muscle groups or it may simply modify their tensions. If the muscles are stirred to marked activity, the person moved by fear and those around him take conscious cognizance of his condition and under-

stand it; but if the muscles are not stimulated to the point of movement, those observing him unconsciously read his tensions. They do not realize what it is that makes them feel ill at ease and they do not notice that there has been any change in the postural attitude, but a profound bodily "set" has been communicated to them.

A continued emotion we call a mood and a continued mood we call a disposition or temperament. The mood carries with it the tensions of the emotion, and the disposition carries with it the tensions of the mood. Thus it is that temperament indelibly affects our postural tensions, our movements and our facial expression. Let us anticipate, also, what we shall develop more fully at a later point, that the quality of the voice and habits of utterance are just as surely affected by emotional states as are the posture and facial expression, and that our friends unconsciously read our emotional state while listening to our speech. The language of the muscle tensions is a universal one, read even by babies and dumb animals, and the fact that the one reading them cannot accurately describe what he has read in no wise minimizes their potency.

Just as there are some folks whom babies and dogs "take to" easily and others whom they shun, so even adults judge their friends in this primitive, unconscious way. We usually rationalize our likes and dislikes and explain them on some conscious basis. But much oftener than we realize the real factor in causing us to dislike a person is that his muscle tensions are not comfortable to us. It is to these muscle tensions, taken collectively in their effect upon what we see when a person stands or walks or sits, upon what we hear when he speaks, and upon what we feel when he shakes our hands, that we give the rather loose name of personality. When the muscle tensions are comfortable

the personality is said to be "strong," "magnetic," "effective."

People want to please the man or woman whose personality is comfortable to them. If it would please him for them to buy what he is trying to sell, they will try to buy it; if it would please him for them to believe what he wants them to believe, they will try to believe it; or if it would please him for them to come to the mourner's bench and join the church, they will try to do it. In short, if an audience likes a speaker, likes his tensions, they will put in the balance in his favor all the weight of prejudice; and the student will by this time have realized that that weight is by no means slight in the public speaking situation. If they dislike his tensions, on the other hand, no matter what he says, prejudice will be against him.

How, then, can you improve your tensions, your personality? The most effective way is to know yourself. What are your strengths and your weaknesses? Check them up and keep track of them from day to day as did Benjamin Franklin. See to it that you make some advance each day. Learn how to meet the realities of adversity. What inferiorities are you conscious of and how do you meet them? What are your worries and what are your fears? How can you quiet your worries and settle your fears? How can you socially realize your fundamental desires? You must study it all out. (Part One, Chapter I, II, III.)

The best way to kill disease germs is to let in the sunlight; and the best way to solve our emotional problems is to let in the light of self-understanding. Just as the paratensions causing stuttering may be relieved by conquering the embarrassment that caused them, so all wrong tensions that are due to emotional unbalance should be attacked by coming to an understanding and an adjustment of the emo-

tional life. "Ye shall know the truth, and the truth shall make you free."

In the realm of the personality the terms that pass current are of such indefinite meaning that one hesitates to use them in a textbook; but merely as a suggestion as to the type of tensions that you should strive after, let me present the following list of qualities. Check them over carefully and put a star after those in which you feel yourself deficient. A purposive speaker should possess

1. Optimism (not the "Pollyanna" type)
2. Agreeableness
3. Tact
4. Kindness
5. Courtesy
6. Enthusiasm
7. Ambition
8. Courage
9. Initiative
10. Confidence
11. Sincerity
12. Purpose
13. Perseverance
14. Concentration
15. Patience
16. Hope
17. Loyalty
18. Trust
19. Serenity
20. Decision
21. Originality
22. Fair-mindedness
23. Honesty
24. Temperance (in language, not in the use of alcohol, though that is a good suggestion, too)
25. Morality
26. Love (sublimated)
27. Patriotism (of an intelligent sort)
28. Religion (ditto)
29. Charity
30. Sympathy
31. Cheerfulness
32. Animation
33. Health

Tensions that suggest these qualities are assuring to an audience, and the opposites of these qualities cause the audience to react against you.

There has been so much twaddle and sentimentality written about the development of personality that one runs the danger of being a stork among the cranes in discussing it at all, but it is of such tremendous importance that I am emboldened to offer still another suggestion. The young person is often told to choose among his friends, usually

those that are older than he, this one and that one whose qualities are such as to make them worthy to be held as ideals toward which he can strive. He is told to hitch his wagon to them as stars and some day he will arrive at the stars. This is but a part of the truth. If you want A's qualities some day, you must pretend to have them today. Yes, *pretend*. What does that word mean? It means *tend* in *advance*. What you *pre*tend to have today, you will *tend* to have tomorrow, and you will actually *possess* it the next. Proper tensions, then, are caused by proper pretensions. (Do you see that in using these words we are not really punning, for they all belong to the same original family.) This of course assumes that, even before you began the pretense, you had studied yourself and him whom you would imitate. I do not mean that you had catalogued the superficial symptoms, I mean that you had made such a deep study that it would be worthy of the term analysis.

But beware of the business of wholesale remaking of your character to meet the lines of another's. Be yourself first of all. An audience does not want you to speak and act like a character model. They want you to be original. There are already too many people in this world who are striving to appear like the mode. Nothing will so bore an audience as for you to be, act, and speak as they expect.

If a stranger writes you a letter and tells you to vote for him for state senator, the suggestion has very little effect; but if, later, you come to know him personally and his tensions are assuring, you may be inclined to vote for him, you may take his suggestion. What is the mechanism of that suggestion?

If you had a column of figures to add, and a stranger took them and in a very short time returned and told you that the sum was 4,598,329, you might want to check that

sum, if it was of any importance to you to have it exactly right. But, then, suppose he showed you the items that you wanted added all neatly and accurately written down on one of those little strips of paper that the adding machine turns out with the sum printed at the bottom. Then you would feel much safer. Why? Because your experience with adding machines is that they can be relied upon and that what they tell you does not need checking.

So it is with folks. If your experience with your teacher is such that what he says can be relied upon you will not demand proof for every statement that he makes. You will take his suggestion. Suggestion, then, is the means to an acceptance of a statement or a proposed course of conduct without balancing all the factors in the case, or as the psychologist McDougall expresses it, "acceptance without logical grounds for acceptance." It would perhaps be best to say, acceptance without critical examination of all the features of the case. If one's tensions, then, suggest honesty, sincerity and confidence, the auditors will not be disposed to meet your statements with adverse criticism.

There are three methods of gaining acceptance to a proposition: logical argument, persuasion, and suggestion. Given the proposition that $x = 3y$: To get you to accept that proposition by logical argument I show you that as compared to a third known, called z, $x = 6z$, while $y = 2z$, and that therefore $x = 3y$, Q.E.D. To get you to believe it by a process of persuasion, I say that except you believe that $x = 3y$ you can in no wise enter into the Kingdom of Heaven. To get you to accept it by a process of suggestion, I merely state it, and if my personality appears to you honest and my mentality seems strong, you believe it without question. That is the method that we have been trying to explain in this chapter, and that is the unknown factor to which we made reference at the beginning. Sug-

gestion is indispensable. One never has time to prove every statement by logical argument or persuasion. If one cannot develop the suggestive method, he loses out in the race.

It was said above that when auditors feel comfortable under the influence of the bodily tensions of the speaker they will like him personally. They will do more than that, they will try to imitate him, partly consciously and partly unconsciously. They imitate him *in toto*. Thus it is that we often see in students of strong teachers even the mannerisms of speech and carriage that the students got from their teacher. Most of us would be insulted to be told that we were imitating this or that person, but we cannot help it. In the process of imitation we carry over to ourselves the manners, the habits, the beliefs, and the tastes of the one imitated. Thus the "superspeaker" has but to announce his theme to have it accepted.

There is yet another advantage in this suggestive method in public speaking and that is that the effect is heightened by the suggestion of one member of the audience upon another. Ten people amalgamated together into a group are much more suggestible than any one of the ten talked to singly. The individual in the crowd not only feels the force of suggestion of the speaker, but gradually, as the address proceeds, receives his suggestions from a source for which he has a great deal of reverent fear, the group. Most people worship that idol next unto themselves. So in a theatre we clap our hands, because someone else starts applause. In some of the commercial playhouses they station "claquers" in the house on the night of the opening of the play to start the applause at the right places. Once you have applauded an actor, even though you did it by unconscious imitation of the group and in fear of the group, you are greatly disposed in favor of that actor.

We hear a great deal about mob psychology and the "crowd-soul," as though the individual gave up his identity in the crowd. That is far from the truth. It is his supreme consciousness of his identity as a single individual in the presence of this powerful thing called the crowd that makes him so responsive and so suggestible. He feels that what the crowd believes and does he should also believe and do. The speaker's business, therefore, is to move the leaders of the crowd first, then a more or less demonstrative minority, and finally the crowd itself. Who are the leaders, and what will move them? are thus very important questions to raise in talking to an audience.

CHAPTER XIII

POSTURE AND GESTURE

In the previous chapter we have discussed the more or less unconscious muscle changes on the part of the speaker. In this chapter it is our purpose to discuss gesture and movement as more especially and consciously adaptive than the bodily tensions mentioned above. In the chapter following this we shall attack the problem of voice, also, from the point of view of our conscious control of it, rather than from that of the unconscious tensions that it reveals. The teacher of public speaking is more important in the course than the textbook, and in the study of the problem of action and voice this is especially true. The particular gesture, or even type of gestures, or nuances of the voice to be used in this or that situation, vary so with the speaker, his ideas, and with the situation itself, that such instruction must be left to the teacher. All we can do in the textbook is to indicate certain important general principles to guide the student in his private work.

In touching upon voice and action in public speaking we are entering a field that has been hotly fought over. We are considering problems of significance not only to public speaking, but also to public reading and to speech in general. The student will receive such conflicting advice on the subject of the technique of voice and action in public speaking, that it were well to forearm him with a knowledge of some of the theories. In the course of the last few years I have judged many speaking contests in the high

school. It is at the high school age when the boy and girl first meet this conflicting advice, and it is at this age that wrong advice about this matter is most dangerous because of its lasting impression. Allow me, then, in the course of my explanation, to employ, simply as an illustration, a high school experience.

During the past twenty-five years there has been in progress in the world of speech education a great struggle between two points of view. The one point of view, the older of the two, we may call the opinion of constituted authority, and the other the insurgency of the rebel camp. The first point of view maintains that oral expression is an art, the second that it is merely the mechanism of accomplishing an end that is quite aside from the expression itself. Let us call the royalists the "æsthetes," and the rebels the "utilitarians." The royalists maintain that public speaking is an end in itself, and that it may or may not be employed to accomplish another purpose; the rebels, however, assert that public speaking is never an end in itself, but that it always has a purpose that is bigger than itself. One says that walking is a means of exhibiting graceful movements and postures, these movements and postures may be exhibited by walking to some particular place or they may be exhibited in walking for its own sake. The other says that walking is a means of getting from Bancroft to Dundee. The first is to be judged as to its excellence solely on the beauty and grace of the walking, the other is to be judged only by its result. The first is good if the postures and movements are good; the second is good if it gets you to Dundee. The one lays the emphasis upon the process and the other upon the result. The one criticizes the technique regardless of the result and the other criticizes the result regardless of the technique. The one has art as its motive and the other has utility.

This fight between the two schools has forced each of the two into extreme camps, neither one of which is tenable. A difference at first only a matter of emphasis, has now become a difference in principle and has now forced each side into quite faulty theory. This difference shows itself most clearly in the methods used by the two schools. The utilitarian rebels started the fight by asserting that

> "All a rhetorician's rules
> Teach him but to name his tools."

Further than this, they affirm that in the teaching of public speaking all that is necessary is that the pupil have something to say and some end to accomplish. They say: give a man a thorough knowledge of woman suffrage and an audience that he must convince to his way of thinking and the speech will take care of itself.

The æsthetic royalists came back at the rebels with the claim that the biggest element in public speaking is the voice-body machine for the expression of ideas; and that he who would make the best speech must study the control of that machine. They say in other words: criticism of subject-matter and arrangement of ideas and concepts belong not to the field of public speaking, but to the fields of philosophy, science, literature, and composition, and that public speaking is concerned only with the vocal and physical expression of those ideas, gathered from the other fields and properly arranged. They say that the biggest thing in the training of a public speaker is the education of his body and his voice.

As an example of the first point of view the utilitarians will point to the labor agitator, the man who has nothing but a thorough knowledge about his subject and a big purpose about that subject, or to any other untrained speaker of any note. The rebel says: there is the living

example of all that is needed to make an orator. He says: of course he does not use good English and his voice is a trifle husky, but he gets results. What more can you ask? The utilitarian forgets that for one such orator there are dozens of orators who get results using good English and exhibiting clear voices. He forgets, too, that for one such orator who gets results there are dozens of this type who fail. He sees only the exception.

The æsthetes, on the other hand, point out to us the orators with silver tongues and empty ideas who have won for themselves some measure of fame and they say: see, oratory is just a matter of technique of voice and body. They, too, forget the dozens who add strength of ideas and polish of style to their vocal and physical power and achieve fame, and they forget, also, the dozens who are forgotten as soon as they have spoken, because their ideas are empty and their diction poor.

To take a specific problem: suppose a youth wishes to close his speech with the poem entitled "The American Flag," the one by Drake beginning

> "When Freedom, from her mountain height,
> Unfurled her standard to the air," etc.

The utilitarian method would be to say to the boy:

"Now read this poem and everything that you can get your hands on telling about patriotism. Talk with your grand-daddy about his war experiences. Ask your big brother about his experiences with the flag in the army. Get filled with the subject. Then find out just exactly what the author is trying to teach in this poem, what he is trying to accomplish. Then go before the audience and throw yourself into your reading body and soul to accomplish what the author wants. Never mind your arms and

legs, never mind your voice; keep that purpose in mind only, and everything else will take care of itself."

This instruction is no burlesque. It is given over and over again in word spoken and word written. The result can easily be imagined. The boy comes before his audience with shining eyes and a strident voice. He shouts, he raves, he swings from side to side, he makes a fool of himself, in the eyes of every one except his fond parents and friends. He is full of his subject and acts it. That is the way the rebel would teach the lad. He would be thinking so much about the general end of the speaking that he would completely miss it.

Now as to the way the lad would be taught by the æsthete. He would be given a mimeographed sheet of instructions to accompany the reading. He would find in regard to the first stanza:

"It is pre-eminently an exalted burst of patriotism, and as such requires a ringing orotund voice, and action-work in harmony and sympathy with the enthusiasm employed. Almost involuntarily an upward sweep of the hand and arm will be made on the words 'her mountain height,' merging into a supple vibratory motion of the hand and wrist on the word 'unfurled,' culminating in another upward gesture to finish the line. Do not drop the right arm, but bring the left up to meet it and then separate both widely on the words 'tore the azure robes of night.' Finish by giving the hands an impulsive movement toward heaven on the words, 'glory there,' then drop arms to the sides. Be conversational and natural. Make no more gestures throughout this stanza, unless it be a slight upward conversational movement of the hand, on the words 'from his mansion in the sun.' "*

* This quotation is taken verbatim from a Lesson-Talk by Emma D. Banks, *Werner's Magazine,* Vol. 28, page 396.

The instructor goes on to take up the stanzas one by one. About the second the instructions are:

"Make frequent upward glances while rendering the first six lines of this stanza. On the words 'to these' in line 7, use an ascending oblique right hand gesture, and hold it steadily through line. Indeed, the hand and arms, merging themselves as they do, from one gesture to another, find no place to lower themselves until the close of the stanza. On the words 'sulphur smoke' comes a vague waving movement, then the hand becomes vertical, as though pushing away an obstacle, on the words 'ward away.' A waving motion on 'blendings' merges into a lengthened horizontal outstretched gesture, to depict the distance, on the words 'shine afar.' * Finish with a triumphant upward swing for 'harbingers of victory.' "

This illustration, also, is genuine. It is by no means exceptional. It can be duplicated in spirit again and again by referring to the books and magazines teaching this system. To point out significant expressions in this "lesson-talk": notice "almost involuntarily" (In other words, the instructor suggests that the gesture indicated is of such a nature that the reader will feel like doing it spontaneously. One would infer from this that with most of the gestures the same cannot be said), "be conversational and natural" (especially the latter), "ascending oblique right hand gesture" (yes, the possibility of that gesture is infinite). But the most significant phrase in the lesson-talk I omitted from the instructions on the second stanza, where the * shows the reference. It reads here: "Now comes an arching sweep on the word 'rainbows.' " One is tempted to suggest colored chalk and a blackboard.

Now what would our poor lad do with such instruction. Were you ever on the farm and did you see someone throw

the windmill into gear on the barnyard pump without first detaching the handle that is used when the pumping is done by hand? Well, the wind starts the mill and the handle jerks up and down stiffly and mechanically (how could it do otherwise?). That pump handle is the very perfection of grace and expressiveness compared with the movements of the poor lad trying to read "When Freedom from her mountain height."

Manifestly both of these methods of teaching the boy would be disastrous if practiced precisely as they are taught. The two camps have driven each other to two untenable extremes. Fortunately both the utilitarian and the æsthete teach much more than they admit they are teaching, even much more than they are conscious of teaching. The student of each gains by imitation and suggestion much that is omitted from the teacher's deliberate program of instruction.

Then, too, notwithstanding the ridicule with which these two points of view have been assailed, there is much that is worthy in each. Artistic finish, as shall be pointed out later, is invaluable; and the consciousness of a purpose is not less important. Either standing alone, however, is dangerous.

The difference, then, between the rebel and the royalist lies in the manner in which they strive toward the accomplishment of their aims. The rebel uses several general ends to accomplish his final purpose; while the royalist, according to his theory, at least, uses only one, that of entertainment, and the type of entertainment that he most enjoys using is the kind that is inherent in æsthetics of action and voice.

The speaker who would intelligently combine the two opposing methods must first of all keep in mind the general end to be gained. I was present not long ago at a con-

vention of boys' and girls' agricultural clubs at which there were presented several model demonstrations, such as canning, killing poultry, stock judging, etc. A team of three boys or girls would take upon themselves the general end of instruction. For several years I attempted to teach exposition to high school pupils by the method of saying: come to class next time prepared to explain something. I always failed, or thought I did, but here was a group of high school pupils doing that very job of exposition and doing it successfully. What was the difference? In the one case my pupils had as their general end exposition as a process, but in this case the pupils had as their general end, instruction and instruction as an end rather than a process. My pupils were making an expository speech, the others were trying to show us something; and the difference is great. Here these boys and girls were learning merely as a by-product of their work in agriculture more about exposition than I had taught them in formal class work in English composition. There is that much in the end of utility as a motive in speech education.

In addition to keeping the general end in mind, the speaker must frankly size up the subsidiary ends and keep them in their proper places, for it is undue emphasis upon certain of these that has caused all the big quarrel.

But, after all, the problem of utility versus art as motives in speech education is not as important a consideration as it used to be. To connect with the previous chapter, utility or art or both can accomplish nothing unassisted by personality. It is this element that the two contending factions have been so prone to overlook. The qualities of mind that go to make up a winning personality are of more importance than many writers on speech education are willing to admit. The interaction between speech and personality is constantly gaining significance. Teachers of

salesmanship were the first to lead the way. Although the general end in that field is such as to make the motive distinctly utilitarian, yet the emphasis today in salesmanship is laid upon developing personality.

With this general introduction by way of warning to the student as to the well-meaning but dangerous advice that is sometimes given the beginner in the art of public speaking, let us now go to a more positive and specific discussion of action in speech.

We learn by experiment. Let us repeat that idea; it is important. We learn by trying. Sometimes we succeed in our early trials; more often we fail; but it is the only way. He who is not willing to try and fail in the business of action can get nowhere. As one of my students said once, the would-be public speaker must be willing to make a "fool" of himself that he may learn not to be a "fool." Do not hope to dodge this stage in the learning; rather work diligently that you may abbreviate it as much as possible.

Let us begin, then, with the statement of the well-known principle, which we must keep in mind in every phase of the art of purposive speaking, but particularly in action: that which *attracts* attention to itself away from the idea is bad. This applies to the diction that one employs, the grammar and pronunciation that he exhibits, the clothes that he wears, but especially to his postures, movements, and gestures. An unusual or a constantly recurring gesture soon becomes so obvious that it clamors for attention and gets it at the expense of the idea that the speaker is trying to deliver. It matters not how graceful the gesture is as an isolated movement, if it is a distraction it is worse than no gesture at all.

There are two sorts of action that thus become distractions: actions that are meaningless, and actions that mean

something not at all connected with the idea under discussion. Most of us have little mannerisms of movement, a shrug of the shoulders, a twist of the head, playing with the button on one's coat, constant walking about or what not. These little mannerisms are but nervous outlets for excess emotional energy, and under the psychic stimulus of the public speaking situation they are bound to be exaggerated. Our friends are apt to be very unkind to us in regard to these mannersims in that they refuse to tell us of them. They do not want to hurt our feelings, and in refraining from doing so, they do us a still greater hurt. They lead us to believe that our mannerisms do not exist.

The remedy for such meaningless action is simple but difficult, like having a tooth pulled. All there is to it is to get rid of it, but the process of riddance sometimes hurts. It is not pleasant to have a teacher or a friend point out to you specifically and bluntly some of your idiosyncrasies. Such criticism comes close to one. It cuts to the quick. Professor Dennis of the Northwestern School of Speech is famous for his saying to a student, "I could rid you of that habit in a week, if you would let me; every time you did it, I should kick you on the shins." That is, figuratively speaking, just the sort of treatment that such habits need. The student should be warned again and again that meaningless gesture is a serious handicap; it may be a handicap that cannot be compensated for in any way. It must be gotten rid of, even at the cost of great effort. Your teachers and friends should deal harshly with your mannerisms. The student who resents such treatment is putting stumbling blocks in his own path. If one's friends see that he is super-sensitive about such criticism, they are not going to give it, and the would-be speaker loses his opportunity.

The other kind of action that becomes a distraction is that which means something, but something not relevant. Now and then one hears the lay person, trying to criticize a speaker or reader, say, "She had too much facial expression." Why not say, "She had too much standing position?" That would be just as sensible. What the critic probably means is this: "She did not express the right things with her face." If the face expressed the right thing, it could not express "too much." But, if the words say one thing and the face another, the difficulty is not too much facial expression but rather the wrong facial expression. So, again, we listen to a speaker who says one thing with his words, another with his face and general bodily tensions, and still another with his gestures. How could the idea possibly hope to compete successfully with such distractions?

We have spoken about meaning. How is this meaning communicated to the auditor? (Just as "speech" must be broadened to include action, so must this term "auditor" mean also the spectator.) It is communicated in two ways, symbolically and empathically. Just as the word "cat" is a symbol for the matured kitten, so we have actions that are symbols. You hear the word "cat," you construct for yourself the image of that animal; you see a speaker tap his forehead in description of some person and you at once read the symbol as indicating that the person referred to is *non compos mentis;* you interpret a nod as meaning yes, a shake of the head as meaning no; you notice that your friend winks at you while telling a story, and you understand from that symbol that he does not mean quite all he says as literal truth; or a boy thumbs his nose at his enemy, and his enemy takes from that symbol a very certain insult. These symbols are quite arbitrary. Just as, for our purposes, "cat" could as well

mean "dog," so a wink might mean an insult, or a nod might signify the idea of insanity. They mean what they mean, to us of the present generation, simply because we agree to let them mean that. They are virtually words. There are relatively few of these action symbols. Vocal mechanism is so much better adapted to the conveying of symbols, that people who can talk rely upon that and leave to the body the empathic conveying of meaning.

By *empathy* we refer to the tendency on the part of the auditor-spectator unconsciously to behave as the speaker-performer behaves. We find out empathically what the speaker means, not by consciously reading his symbols, but by unconsciously putting our muscles in a position similar to his, or by imitating with the tensions of our muscles, the actual overt movements of his. As Dr. Woolbert of the University of Illinois says:

"Spectators become imitators. The reason for this is found in the psychology of perception, or interest, or attention. . . . Perception is a participating function; it is a process of reproduction; it is a form of imitation. Behavioristic psychology teaches us to-day that whatever is grasped or apprehended, whatever makes an impression or 'takes' does so by impelling the observer to try to do the thing he is observing. If a spectator does not in some way reproduce the act of the speaker or the actor before him, it is proof that he is not interested, is indifferent, has fixed his attention on something else; in other words he does not get it. . . . Observe the crowd at a football game leaning toward their side's goal, and you get the psychology of perception in its most patent form. When we behold jumping, vaulting, dancing, throwing, almost any of us can catch ourselves trying to go through the same movements; cases can readily be found in which the movement is plainly obvious. No less present is it, however, in other instances where action is not so easily detectable. But if there is perception, apprehension, understanding, there is action, open or incipient. So that a moving, bending, gesturing speaker, asks his audience to move, bend, and gesture, too." *

Now to return to the problem of how action, even though meaningful, may distract attention from the idea. Un-

* Charles H. Woolbert, *The Fundamentals of Speech*, p. 96.

consciously we try to imitate the behavior of the speaker. If in our attempts to do so part of the behavior means one thing and part another then the whole process emerges into consciousness and we begin to think about the action. We say "He is artificial" or, "His gestures are graceful but empty;" or even, "His action is so spirited and his posture so commanding." In any case, whatever the auditor's *reaction* to the speaker's *action,* his attention soon drifts to something not related to the speech at all. There is no such thing as an inattentive audience. Some audiences merely give attention to the wrong things, and often the explanation is this cleavage in the meaning of the speaker's action. So long as the action is integrated the effect upon the speaker is powerful but unconscious; let it begin to disintegrate, however, and the effect is precisely like the stopping of a clock; the ticking, of which you have been totally unconscious, bursts into consciousness as soon as the smooth cadence is interrupted. Thus when our bodies attempt to react to or imitate empathically disintegrated or unintegrated action on the part of the speaker, our conscious attention, which should be following the ideas of the speaker, is distracted; but, if we can reproduce the activity and our whole body forms itself into one acting unit, then we grasp the meaning of the speaker without realizing whence it came. This is a naïvely simple statement of what is really much more complex, but the statement may stand as sufficiently definite for our present purpose.

But, you ask, what else may a speaker say with his behavior in addition to what he is saying with his words? It should be understood, of course, that empathic meanings are never intellectually as definite as symbolical meanings. Empathy conveys the attitude of the person speaking toward his ideas, his auditor or toward the situation. It

conveys things, often, for which our symbolical language is wholly inadequate, indefinite but subtle meanings. Properly, the speaker may add to the words by means of his action special emotional evaluations. Adjectives have no absolute meanings, for example, and the speaker may show by his behavior the degree to which the meaning of the adjective is to be applied. Improperly, however, the speaker may say with his body a great many things not at all related to the words that he is using. In fact he will convey, in spite of himself, whatever attitude is at the moment most vivid in his experience. Be it indifference, timidity, or affection toward his audience; be it vanity, confidence, or modesty toward himself; be it carelessness, pride, or regard toward his theme; be it excitement, lethargy, or adequacy toward the situation as a whole; all these relations are conveyed by the empathic reading, not only of the muscle tensions, but also of the overt behavior of the speaker. Let the speaker forget for an instant that his purpose is to convey an idea and not to exhibit himself and his abilities, and for that instant his meaning will be blurred for his audience. So long as his intellectual and emotional meanings may be appropriate companions empathy assists him; but, as soon as they are incompatible, empathy becomes his conquering enemy.

We have said that action is, for the most part, read unconsciously and that its meanings enter into the hearer's experience without his being aware of their entrance. Action, therefore, is all the more powerful for this unconscious influence. An auditor can guard against the words and ideas of the speaker. He can be prepared for them to some extent by an answering argument; he can guard the front gate of his mind; but he cannot in advance be prepared to meet the unconscious attack of the speaker's action; while he is guarding the front gate, the invader has

stormed and taken the postern. As the boy Bryant conceived the influence of Nature:

> "She glides
> Into his darker musings with a mild
> And gentle sympathy that takes away
> Their sharpness ere he is aware."

So actions soften the heart of the auditor and make it more receptive for the ideas of the speech. He that neglects this powerful weapon, goes into battle against great odds.

Thus, by way of recapitulation, the student of speaking should learn total bodily meanings for what he has to say to his audience. He should say what he has to say with every fibre of his being. That does not mean that he should strain every fibre, or even any of them; it signifies that he should say but one thing with his entire body. Every part of the body says something, willy-nilly, and if you do not use it to express the ideas of your speech or attitudes and feelings significantly germane to the speech situation, it will, either express something else, something that will be an attraction counter to the speech itself, or it will exhibit some meaningless mannerism and thus also furnish a distraction.

CHAPTER XIV

THE VOICE

Voice is the tone produced by the vibrations of the vocal bands amplified and resonated by the chambers of the throat and head. (We shall not discuss in this chapter the problem of articulation.) The vocal bands are two small muscles, with tough, nonvascular edges, lying one on either side of the air passage in the larynx, and so articulated to the cartilages of the larynx that they can be made to approach each other at will so as to close off partially or wholly the glottis or air passage between them. The force of the air driven from below by the abdominal and intercostal muscles causes the vocal bands to vibrate just as one's lips vibrate in the mouthpiece of a cornet. These vibrations of the bands displace the air in contact with them, so as to produce on the upward swing of the bands a region where the air is condensed into less space than it would otherwise occupy, and on downward swing a region where the air is rarefied. These alternate regions of condensation and rarefaction follow each other in rapid succession, as long as the cords are held over the air passage, and proceed outward along the air column into the outer air, the difference in denseness between alternate regions becoming constantly less and less until it fades out completely at some distance from the vibrating cords. On the way out of the head, however, these air waves, as each pair of one condensation and one rarefaction is called, set up in the passages of the air chambers sympathetic

vibrations which synthesize with the original tone so as to become an inseparable part of it. Should an ear intercept the air waves in the outer air, before they have quite faded out, the drum of the ear will vibrate in time with the original vibrations of the vocal bands and also with the sympathetic vibrations carried on the same wave. The tympanic vibrations are transmuted by the mechanism of the inner ear into nerve impulses, and thus the tone is heard.

The pitch of the voice is determined by the number of vibrations of the vocal bands per unit of time, the greater the number the higher the pitch. These vibrations produce waves that travel through the outer air at a given speed, no matter how many of them are produced per second. Thus, measured on their course through the outer air, the greater the number of vibrations per second, the shorter will be each wave, and the more frequently will the ear drum vibrate that intercepts their progress.

The force of the voice is determined by the intensity or amplitude of the vibrations, the greater the distance through which the bands are forced to swing the greater the force of the tone. The greater the distance through which the bands swing the more the air will be condensed on the upward swing and rarefied on the downward swing, and the greater will be the difference in denseness of alternate regions as they follow each other out into the outer air, the farther they will travel before that difference is equalized, and, the more violently will the drum of the intercepting ear be displaced. Should one represent the air wave graphically he would represent the denseness of the air regions by the height of the wave, and thus volume is often spoken of as the height of the sound wave: but one should remember that this use of the term is merely figurative.

The quality of the voice is determined by the character of the rhythm of vibrations of the vocal bands and of vibrations in sympathy with them. Thus upon analysis each wave consists not only of one region of rarefaction and one of condensation, but of regions within each of these major divisions of the wave where exist differences in denseness that are quite independent of the difference between the two phases of the main wave. The ear drum, as a consequence, takes its rhythm of movement from the complex wave that strikes it, and the hearer perceives the tone as one tone.

Thus we may sound a low tone of mellow quality and great volume, or a high tone of nasal quality of soft volume, or any other combination. These three fundamental elements of the voice are independent of each other. The accompanying chart will help one to see the relationships pointed out above.

THE PHYSICS OF THE VOICE

	Determined by—			Other terms associated with it
	In production	In transmission	In perception	
Pitch	Number of vibrations of the vocal bands per second	Length of the air wave	Number of vibrations of the ear drum per second	Key, note, inflection, modulation, high, low
Force	Amplitude of the vibrations of the vocal bands	"Height" of the air wave	Amplitude of the vibrations of the ear drum	Volume, loud, soft, intensity, strong, weak
Quality	The combination of the tone produced by the bands with other sympathetic tones	Complexity of the air wave	Complexity of rhythm of the movements of the ear drum	Timbre, resonance, overtones, partials, strident, shrill, mellow, etc.

Time is the same concept that we employ when we ask: What time is it? or What was his time in running that race? It is measured in physical changes. When we ask the questions above we are referring to the physical changes observable on the instrument called the watch, or more basically to the changes in the physical arrangement of the solar system. Time is impossible without the concept of change. Time, or tempo, in music is measured in terms of the change from one note to another, or in other words in terms of change of pitch. We have said that the three fundamental physical elements of the voice are pitch, force and quality. Thus time in voice is measured by changes in these three elements. If these changes take place rapidly (with reference to changes upon the face of the watch), we say the time is fast. Just as I have chosen to treat articulation in another chapter, so I remind you that quick time in voice does not refer to the rapid utterance of words, unless those utterances are accompanied by rapid changes in the three elements of the voice. A liturgical chant is a piece of music in very slow time: that is, the changes of pitch are slow. The same chant may be used to sing several different pieces of Scripture. In some arrangements a given note may include one syllable and in another that same note may be held during the utterance of a dozen syllables; but that does not change the time.

We have spoken of time as a change referred to changes on the watch dial. Really, of course, the watch is the instrument to which we would turn, were we to standardize these changes or measure them, just as we standardize a musical metronome by reference to the watch. But the significant comparison is with other changes in the body, i.e., bodily rhythms. Thus, just as the actual rhythms of the bodily processes are speeded up with a person's excited or joyous moods and are slowed down with his depression

and sorrow, so the time of the voice shows these changes. Even the emotional coloring of the component ideas of a single sentence may change the time of voice from slow to fast and from fast to slow. Emphasis upon this or that word, the desire to exhibit the relationships between words, an attempt to show with the voice the meanings of phrases that have reference to quick, lively activity or slow, retarded movement, all of these bring to the voice changes in time. This change in time we call the rhythm of the voice. Let me repeat this, as it is not only very important but a little difficult to grasp at one reading: Time is change; rhythm is change in time; therefore rhythm is change in the rate of change.

We need simply state without much further explanation that our speech emphasis is gained not by force of the voice but by significant changes in the force, not by quality but by significant changes in the quality, not by pitch but by significant changes in pitch, not by time but by significant changes in time. Just as with action the emphasis is communicated to the auditor unconsciously while he is consciously listening to the words, so the meanings that the voice as voice has to convey enter the experience of the auditor through the same channel; and just as the inactive speaker is handicapped in talking to an audience, so is he who does not employ changes in the elements of voice. As I indicated at the beginning of the chapter on action that specific suggestions as to the external technique of public speaking would have to be left to the teacher, so at this point particularly I must leave the student in the teacher's hands to point out to the speaker in which of the vocal elements he does not employ significant changes. Is my voice lacking in inflection? Are there changes of force? Does the quality change with the meaning? Is the rhythm significant? These are questions that the student must

ask himself and his teacher, if he wishes to develop his powers to their full.

Just as the chapter on action had close reference to the problem of tensions in the previous chapter, so this chapter should be so related. We read the attitude of a person by his postural tensions, so we also read his moods by the tensions that his voice reveals. Petulant anxiety tenses the muscles of the speech organs so as to produce a high, plaintive, querulous tone. Calm confidence shows itself in a low, relaxed tone, or tension (for the two words are of identical derivation). It is just as important, then, from the standpoint of what the auditor hears as from that of what he sees, for the speaker to develop pleasing and assuring characteristics of personality.

CHAPTER XV

PRONUNCIATION AND ARTICULATION*

In beginning the discussion of the problem of pronunciation and articulation let me use a principle referred to elsewhere in this book, *viz.*, that which calls attention to itself away from the ideas of the speech is bad. If the words as words, or the sounds as sounds, attract attention they fail in their purpose. If, when you have finished speaking, many members of your audience should say even, "What wonderful pronunciation you have!" you can realize that you have committed as serious a blunder as though you had made your speech with a black smudge across your face. (Of course in a class in public speaking our attention is artificially directed to the technique of what is said, and while we are studying the problem of articulation many of your auditors will be thinking as you speak of your articulation, even though there is nothing about it to attract the attention of the lay person under ordinary circumstances.)

When we listen to a speaker who appears before us on the platform, we tend to act as he acts; and if we find that we cannot easily react his gestures and movements, then they begin to stick out like a sore thumb. In like manner we unconsciously perform the muscle movements of pronouncing the words that he uses. We do not usually go through those movements overtly and explicitly, but we

* In the preparation of this chapter I was helped greatly by the work of Margaret Gray Blanton. See her book, *Handbook of English Sounds*, Century.

follow his words with slight tensions here and there in the stead of actual movements. Of this we are totally unconscious until we come to a word where our habit leads us one way and his example leads us another or in other words, until he mispronounces a word, i.e., pronounces it as we do not. Then we become conscious of the word as a word and not as an idea; and we test that word by saying it over and over again silently to ourselves, or we nudge our next neighbor and whisper it to him. By the time our minds have gotten back to the thread of the discourse we have lost a necessary portion and the speech loses its interest for us.

Thus it is not standard pronunciation that is desired but the expected pronunciation; or, to say it another way, correct pronunciation is desired not because of its correctness but because of its "expectedness." In short, with most audiences standard pronunciation will attract the least attention because it is the expected form. Should the situation arise, in which the particular community, in which the speaker appears, gives to some common word that the speaker uses a pronunciation not standard, the speaker would be quite unwise in insisting upon the standard pronunciation. It would be just as dangerous as having a cat walk across the stage near him now and then during his speech; it would be a distraction. Let such a speaker not argue that, as a cultured person, it is his duty to spread the best standards of pronunciation. That is not his particular business at the time. If his theme is not more important than the pronunciation of that word, let him give up his theme and talk about that word; otherwise he should so pronounce it that its idea will be communicated and not the form of the word. And certainly there is no possible excuse for non-standard pronunciation in a community that uses the standard pronunciation. It

is one of the truly great blunders of purposive speaking.

Now as to articulation there is a great deal of misunderstanding. Many people think of articulation as the business of cutting off sharply and clearly one word from another in the interests of distinctness. They think of it as a process of separation; and it *is* a process of separation, but not that merely. Articulation comes to us from the Latin word "articulatio," which means a joint, and that was a direct derivative of "articulare," which means to separate into joints. We speak of the elbow as an articulation for it is the place of joining between the separate portions of the arm. We speak of the articulation between one department and another in a large institution, and we mean here the working connection that exists between the separate departments. So in a sense articulation is the proper joining of words and syllables. It got its original and most fundamental significance in speech from the fact that the consonant sounds act as connectives between the vowel sounds, so that one who spoke his consonant sounds clearly was said to be articulating well. Now its significance is much broader, including every problem of utterance that is implicated in the grouping of words. Were words always uttered singly and separately there would be no problem of articulation, but because they are phrased the problem arises.

Now to correlate the problems of pronunciation and articulation, let me say that this grouping of words brings it about that there are for every word two or more accepted pronunciations, one strong form and one or more weak forms; that is, one standard pronunciation and one or more pronunciations that are accepted in the stead of the standard where the environing words would make the standard pronunciation difficult or conspicuous. Thus our articulation is influenced by our pronunciation and our

pronunciation is influenced by our articulation. The standard or strong form of the word determines in some measure how preceding and succeeding words shall be articulated to it, and, on the other hand, the very act of articulating it to other words modifies that strong form. Every word, then, surrenders some of its sovereignty in joining the republic of the phrase, the least important word surrendering the most. To illustrate: read this sentence that I am now writing pronouncing each word as it is marked in the dictionary. Then read it as you would talk it to bring out the meaning. Note the changes. "To illustrate" is a phrase consisting of two members of which "illustrate" is the more important. Thus we have after the union, "towillustrate" or "twillustrate." The final *s* sound on the word *this* is dropped, *that* becomes "thut," etc. Thus proper articulation brings it about that the hearer not only accepts but demands in place of the standard pronunciation that pronunciation that shows him that the speaker would, were he uttering the word alone, use the standard form. No one in ordinary conversation uses the strong form for more than half of the words; and those who are so in love with their speech as a process of utterance as to believe that they ordinarily pronounce all of their words as they are marked in the dictionary, are simply self-deceived. Hence, inasmuch as it is not ordinarily done, it is all the more noticeable when, in public speaking, one attempts to use the strong form continually.

Nothing that we have said should be interpreted to mean that we condone slovenly speech. Words joined should not lose their values, even though the values are modified to adapt them to those of adjoining words. We mean simply to emphasize, what few of us even recognize without careful analysis of our speech, that strong pro-

nunciations would be so different from ordinary speech as to be impossibly conspicuous in public speaking.

To state a general principle implied above: the more important a word the more nearly should its pronunciation approach the strong form. Words vary in importance in accordance with the meaning of the sentence. I say: Raise your right hand and hold my fountain pen. Again I say: I do this not for my sake, but for your sake. I have used *your* and *my* once in each sentence. In the second sentence the meaning is such that they are important words, while in the first they are unimportant. Only the dyed-in-the-wool purists would contend that this change in degree of importance had not considerably modified the pronunciation, and rightly so. It is not only that we give less time to unimportant words, but we actually change them. Thus the words that are, 99 times out of 100, unimportant to the meaning, like *and, the, a, of, by, them,* etc., have a legion of pronunciations shading from one into another. *And* starts with its strong pronunciation and goes the whole gamut of *und, nd, n,* and even to *m,* as in the phrase *cup and saucer (cupmsaucer).* The articles, definite and indefinite, *the* and *a* (or *an*) usually so unimportant that they are often omitted, and are generally omitted in many languages, have two strong forms each, depending partly upon whether they are followed by consonant or vowel sounds and partly upon the stress of meaning. But aside from these strong forms, they have a great number of weak forms. *Of* becomes *uv, v,* or even *o,* as in the expression *cat-o-nine-tails.* So with all of them. One will notice that in these words, and in unaccented syllables in all words, there is a marked tendency to substitute for the strong form of the vowel a sort of ŭ, as in *butter.* We call this sound the neutral vowel. It is the product of a sort of neutral position to which the

articulatory organs most easily return from other positions. It is like the neutral gear shift on the automobile. Just as in starting the car we pass through the neutral position of the gears two or three times, but touch each of the other positions only once, so the neutral vowel recurs again and again. So, if one disregarded the historical significance of the spelling, the list of words given above might be written,* *ŭnd, thŭ, ŭ, ŭf, bŭ, thŭm,* etc., for they are more often given these pronunciations than the strong forms.

Often our purist friends will explain that this or that weak form of pronunciation is a "corruption." That word has a bad connotation, though its use in this sense seems to have the sanction of general use. It would be more accurate, however, if the word corruption were used in this connection, only when in the joining of words some element of essential value is lost. I have heard folks say, "I can't do it," in such a slovenly fashion that I could not tell whether they could or they could not. That would be worthy of the term corruption. But other normal changes in the pronunciation of words, although they may be called corruptions, should not be thought of as signs of a degenerating language. They are signs of a live, growing language.

Thus we have added to our means of significant emphasis, stress by means of pronunciation, the least important words taking the weak form and the more important approaching the strong, standard form. From the point of view of delivery, that is the sixth form of emphasis.

* May the Lord speed the day when the youth of the land shall be taught the international phonetic symbols, so that he who wants to show phonetic changes may do so without resorting to the cumbersome approximations which I have been obliged to employ here.

SUGGESTED EXERCISES

INTRODUCTION:

In a three-minute speech introduce yourself to the class. Let this introduction be indirect. Do not simply inform your audience of your birthplace, place of education, classification in college, and other accidents of your life; let them become acquainted with you by learning of your interests. Present these interests so that, for the time being, at least, they will be the interests of your *auditors.*

PART ONE

CHAPTER I:

Be prepared to present in a general class discussion at least one good example of each of the four types of human reactions. Find these illustrations in your own experience, in religious beliefs, in characters of history or fiction, in the movies, etc.

CHAPTER II:

In the dictionary investigate the meaning and derivation of the word *rational.* Explain how it is related to the word used as the caption of this chapter.

Present to the class at least one good example of rationalization. Test your beliefs in religion, politics, and ethics on this basis.

CHAPTER III:

Explain on the basis of what you find in this chapter what the following maxim means: "A guilty conscience needs no accuser." Be prepared to take part in an open discussion on this saying.

Bring to class other examples of the inferiority complex to supplement those given in the text.

CHAPTER IV:

Prepare to discuss in class the following topics:

In terms of emotion what is the soul?
What do we mean by saying that John Doe is a "spiritual person"?

Some say that the soul is the spiritual counterpart of the physical body; some say that the soul is real and that the body is but an appearance; some say that the soul is the product of the working of the body; some say that the soul is the working of the body; some say that the working of the body is the product of the soul. What do you say? Why?

The ancients attributed the several emotions to different organs of the body, the heart, the spleen, the stomach, etc. What is the meaning of this?

What use can the evangelist or the Fourth-of-July orator make of this tendency toward an overlapping of emotional patterns mentioned in this chapter?

PART TWO

CHAPTER V:

Bring to class newspaper clippings illustrating each of the three functions of the speaker. These illustrations will be those intended for the reader rather than for the listener, but the functions of the writer are the same as those of the speaker.

Classify the following according to function:

Lincoln's Gettysburg Address.
An academic debate.
A classroom lecture on colloidal chemistry.
An after dinner speech.
A tabernacle sermon by the Rev. W. A. Sunday.
A selling talk.

Imagine situations in which you might perform each of the speaker's functions using each time the subject, "The American Undergraduate."

CHAPTER VI:

Prepare to sell your audience some useful article that you may

bring to class and exhibit. Show them that the values of possession of this article are greater than value of the money that it would cost. In this, as in the rest of the speeches of this course, you may ask your audience to assume the role of any practical audience to whom you might want to speak. Your teacher should determine the time limits.

Prepare to sell your audience some intangible thing of value, like a life insurance policy, a bond issue, membership in a detective agency, or a subscription to a magazine. Here you cannot bring to the class the article to be sold. How are you to make up for this lack of vividness?

Chapter VII:

Prepare an impressive speech for any audience whom you may care to address.

Prepare a second of the nature of a sermon.

Chapter VIII:

Bring to class a definite question of policy that might be argued; also a question of fact; state the issues for these questions, and tell whether your question of fact is a question of classification or identity. Distinguish the absolute issues from the relative issues.

Arrange a debate with one of your classmates on one of these questions. Conceive a situation for debate in which your audience would be vitally concerned about the question propounded. Try to meet the prejudices of your audience.

Chapter IX:

Prepare to address your audience on behalf of your candidacy (or that of someone else) for some political office in the school, church, club, city, state, or nation. Talk about a real situation known to your audience, not about a fictitious one.

Bring to class to criticize (favorably or unfavorably) some political editorial, or address reported in a magazine or newspaper.

Chapter X:

Prepare to make a speech in which you bring to your audience some important information, either that they want or that you

can make them value highly when they have gotten it. Remember that here you are engaged in the process called education, and that no matter how much the "educatee" may want the end result of the process, the process itself is often painful to him. Be sure to furnish a liberal supply of anæsthetic in the form of interests. Many more famous teachers than you have failed here, and perhaps you have criticized some of them in their failure. Let us see what you can do.

Prepare a speech in which your purpose is entertainment pure and simple. Make your auditors for the time forget their worries and their cares.

Chapter XI:

Prepare a speech on any subject and for any purpose. This time present your speech in manuscript (that would also include the idea of "typoscript," if any of the class have access to Overwoods or Gullivers). Indicate in the margin the portions that you intend for introduction, body and conclusion.

Exchange papers with some member of the class and write a criticism of his speech, giving particular attention to his plan.

PART THREE

Chapter XII:

What illustrations occur to you of the effectiveness of muscle tensions in revealing one's attitude? There are many aspects of this phenomenon not mentioned in the chapter.

"A prophet is not without honor save in his own country." Explain the force of that statement on the basis of suggestion. If you care to learn more about the context of the statement above, read Matthew xiii, 54-58.

What examples of imitated suggestion do you see here on the campus?

Chapters XIII, XIV, and XV:

What are the six means of emphasis from the point of view of delivery?

The exercises for these chapters depend so much upon the special methods of the teacher in charge of the class, that I have seen fit simply to furnish some practice material, so that, if the

teacher thinks best, all of the class may have the same selection to work on. The problem of reading, as such, is much too big a subject to be treated in this text without disturbing its balance. Yet reading often plays an important part in the purposive speech. Many speakers make the transition, from their original material to that which they read, in so crude a manner and read so poorly that I must urge the teacher to give the student the benefit of thorough criticism of the student's ability to read using this or some other worthy material. My first purpose, however, in including this material was to provide the class with something to practice on in connection with the study of the last three chapters of the text. I find that most teachers of speech use their own methods, regardless of what is suggested, when they come to the problems of action, voice, and articulation. It is to be hoped that all teachers who use this text will do likewise, but if the material provided is deemed suitable I shall be glad. Many of the prose selections provided in text books on public speaking for practice in delivery are mere fragments of the original compositions, usually the peroratorical portions. To ask the student to launch into a composition under such artificial conditions seems to me poor training. Better a fair selection with one or two brilliant passages built into one connected and unified composition, than a brilliant selection of miscellaneous material collected from hither and yon. The following material stands almost exactly as it stood in the original composition. The only material deleted was of purely local reference to the community in which the hero worked.

"THE MAN I HAVE NEVER SEEN"

He was born. I know not where, and care not when. He was born and lived and grew up. And about then he came to the University. He came—and lived—and went away.

And that is all, so we say, but it is not so—for those who knew him least, with those who knew him best, will not agree with me that that was all. For he came, yes, he came and lived, and went away, but where he lived, things were not as when he came, and when he went away, it was not as when he lived. But he was born, and he grew up—came to the University, and lived and went away—and ten years later, I came—and I found his

photograph in my office, and no one told me it was Reno Hutchinson, '00.

I knew not who he was nor why his likeness should be hanging there, nor why his honest face should look at me while at my work, but it was there.

Then I went out around the city, and up and down the State, meeting men, and as I talked with them about the University, they talked of the olden days, and the Big Games when they were there, and the names of the men who were there with them would spring fresh in their memory, and then invariably they would tell of Reno Hutchinson. And I knew not who he was, and they would say, "Did you know Reno?" and I would answer, "No," and they would say, "He was my friend, he got hold of me." Until I began to wonder how many friends one man could have! —and so I asked each man I met, "Did you know Reno Hutchinson?"—and if the man was in, or near, the college generation of Reno's time, he would say, "Come in—yes, I knew Reno," and I found that his name was an "open sesame" to the inner offices and the lives of men.

And then I wondered why it was, and so I asked, and a lawyer said, "Reno picked me out when I was a Freshman, and put me to work in the Christian Association," and a doctor said, "He was a man," and a minister said, "He was an all-round athlete," and a real estate man said, "Why, he was just a man!" and he said it so I knew he was one—square, and hearty and big—greater through and through than he or I. One graduate said, "I remember seeing Reno in a Sophomore Rush, with eight Freshmen, trying to tie him and they had the hardest job of their lives." Another man said, "He interested himself intensely and genuinely in other men. His popularity was based on character and unselfishness. He was a good scholar—one of the best athletes, and with it all, he was the moving spirit of the Christian Association." And so I went back and looked in some of the old records of the Association lying around Stiles Hall, and I saw that he had been a Cabinet member, and then Student President, and then was made General Secretary of the Association. And I found some of the old records which he had left and notes in his handwriting, telling of this and that Christian activity he was pushing, and lists of names of men whom he was to see, and data concerning where each man stood in regard to the things he

counted greatest and highest in the lives of men. And then I found the printed list of names who were members of the Christian Association when he was there, and each man who was active had his name checked upon the list, and some of those lists and some of those notes and suggestions we follow today.

Such was the Man! And then I began to wonder if I had happened to put my query to just the men who were interested in the Christian Association, and so I made a point to ask all classes of men who had known him, why it was they spoke so highly of him, and one man said, "He was square," and another said, "He could rough-house the whole bunch of us," and another said, "He was sincere." A physician said, "I spent a great deal of time with Reno, going out and enlisting friends in the support of the Christian Association in the University." An elderly man, a student leader of that day, said, "I remember Reno when he first came to the Christian Students' Conference at Pacific Grove." And an engineer said, "When we were not on the track or on some athletic trip, I believe I spent most of my time following Reno, in pushing the Association work." And another man said, "He found me a job when I couldn't have finished my course without some material assistance and he did the same for others I know." And a missionary, home on furlough from the foreign field, said, "I had no idea of going into unselfish work or Christian service until I was almost through the University, and Reno got hold of me." Still another man said, "He was universally appreciated as every man's friend. He was as much a friend to a Freshman as he was to his Senior classmates—and as much a friend to the man in need as he was to the man whom he needed!"

And the last man said, "He was as much our leader in football as he was in anything else—he was a part of us." And then I wondered no longer, because I thought I knew why it was they all asked about Reno, and where he was, and what he was doing, or why those who knew, were so glad to tell me about him, and to speak so feelingly of college days. And it was a true feeling of keen appreciation with which those who knew of his leaving, spoke of his life. And those who were leaving the University when he entered, and those who were but entering when he was leaving, they too knew him. As that man said, "He was a part of us." And I thought of what Another once said: "Except a grain of wheat fall into the ground and die, it cannot live,"

and, "He that loseth his life shall find it"; "He that spends his life, shall save it."

Then I wondered again and this question stared me in the face —Where could a man so spend his life to any greater purpose than among men in the University? This man, and that man, yellow, brown, black and white, Freshmen and Seniors, doctor and lawyer, engineer and teacher, farmer and missionary: all in the University melting pot, to be educated out to a life work, and trained—for what purpose?

And I knew I was beginning to feel the call of the University fellows faintly as he must have felt it strongly long before I came. And he became real to me, and I called him "the man I have never seen."

Then one day, later on, a graduate came to the office door, and with a glad smile, and a pleased gleam in his eye, he said, "Why, if there isn't Reno! I'm glad to see you have his photograph hanging there." And I said, "Is that Reno Hutchinson?" And he said, "Didn't you know who that was?" And I said, "No—only he seemed to belong here so much more than I that I just picked it up and hung it there." And then I was glad too, for I had the photograph of the man I had come to know but had never seen. And then, too, I knew why it was I had hung that unknown photograph that first day. Since then I have hung it out where all who come may see, and where those graduates and former students of the years from '96 to '03 may find a familiar face greeting them as they come in the door.

And he has explained some things I had not understood. For one day I called on a man who is helping to support the Christian Association work today, and I wanted to know how to get interested. And I said, "You are not a graduate, are you?" And he said, "No." And I said, "Did you attend the University for some time?" He answered "No." So I asked, "Have you a son going there?" And he said, "No—why?" Then I said, "Well, I just wanted to know, for aside from your general interest in Christian work and the financial support you give the Student Association, you seem to have a personal interest there." And he said, "Oh, I knew Reno Hutchinson—he used to come over to our old First Church and he was a live worker, and once he told me that he learned most of the Christian work he knew how to do in the Christian Association, so I have always been

interested there." And I thought, "My! What a hold he has!—and where would the Association be now, if it had not been for men like him, and the men like this man, who knew him!"

After that a good many things were plainer. A man came to me and said, "I want you to talk to some High School boys on 'Why Go to College,' and don't give them that old idea about becoming able to get more for themselves—put it on an unselfish basis." And I said, "That sounds good, but where do you think I would arrive at in a speech on 'Why Go to College,' if I did not tell them about increased abilities, and better connections, and all that old tale about the sharpened axe?" And he said, "Well, I don't know where you will arrive—but I know it is useless to talk to these fellows about unselfish living unless we start in on an unselfish training. As long as these fellows go to college with that selfish idea, you will only be able to graduate a few of them into unselfish living." And so I said, "All right, I will do it—but I don't know which way I am going to jump!" And then I thought, and here was "that man I had never seen," who meant more in the lives of these classmates than anyone of them living, and I said, "I wonder if it paid for that man to go to college?" And I made up my mind that nothing that man could have done could have paid any larger returns. And so I thought, "Well, it is just the same today." And then I gave those boys a talk on "Why Go to College" to prove to them that they could not spend four years better even were they to die on the day of graduation, for here, "the man I had never seen" had proved it!

And that man who asked me to speak said, "That was great—I did not know you had it in you!" Well, then, I wondered why he asked me to speak in the first place. But really, I did not have it in me, it was just the reflection of what "this man I had never seen" had done.

Then, one day, a University student came to me and he was terribly muddled up with his learning, until his eyes were splashed so full of big blotches of philosophy he could not see the clear road, and his ears were so full of psychological soundings he couldn't hear his conscience aright, and his hands held tight their grasp on material research until he couldn't feel the spirit of things. But his feet in daily walk continually stumbled over the big fact of religious experience in the lives of men. And so he came to me and said, "Is there anything real in this religion

we hear talked about?" And I just thought, "Man, I am awfully sorry for you!" And I wondered how to help him, for if I talked about a Master of his life, he would go away not understanding what I meant, and if I tried to explain, he might argue and want a philosophical basis for an actual fact.

So I just thought, "Well, man, I'll put you where you can't get away from it, no matter which way you face!" and then I took him in, and just showed him that little eight-by-ten inch photograph hanging here on the wall, and told him who that man was, and how long he was here, and what the men who were with him said about him, and what his closest chums had to say about him, and of what an influence he left on so many of these men. And the student said, "How did he have time to do all these things?" And I said, "Evidently he had plenty of time for the things that were worth while as he entered into the life of the University." Then he said, "Well, that's great! but how did he die?" And I said, "Nobody knows, but they say it must have been an attempted hold-up when he was shot one evening on his way to work as General Secretary of the Spokane Young Men's Christian Association; but these men can all tell you how he lived."

And he thought awhile, and he said, "Well, what are you telling me all this for?" And I said, "I thought you were asking me about religion." And he thought a minute and then he said, "Oh!" just like that. So I said, "Is it real?" And after that I said no more, and he asked no more. So later on, when he was leaving, I said, "Now, you try out material philosophy, and subjective psychology on that, and if you can run it off the track, you let me know." And he has been back several times since, but he has never let me know.

Once in a while, he asks about what some people call a "telling" question, which makes me think that, after a while, he will come to the conclusion that Reno Hutchinson wasn't the first man we have ever seen, who helps us to a realization of religion.

So now, "the man I have never seen," but have learned to know, as I have made his acquaintance through one alumnus and another, is real to me. And I have wondered about the whole thing—until this stands out! How real his religion must have been to a live-wire athlete, fraternity man, and husky all-round University fellow, for him to have an influence like this!

Other men in other Universities, and other men in this University, have also left their records high above the crowd, but I tell their story through the story of this one typical Christian University man. And so I end this appreciation of "the man I have never seen." And what a tale it would be, if through his life we could read his story of "the man whom he had never seen" —the Master whom he served!

—E. L. DEVENDORF.*

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APPENDIX

CONCERNING RADIOPHONE BROADCASTING

One ought not to write a textbook on public speaking these days without devoting a few pages at least to that special type of public speaking now developing so rapidly, radiophone broadcasting. As it is purposive speaking, it follows, of course, most of the principles laid down in this text, but nevertheless is sufficiently different from other public speaking to warrant a special discussion here.

The psychology of the situation is markedly different. In ordinary public speech one addresses a relatively few people. The radio, it is estimated, has enabled millions to hear the same address. This is not merely theoretical possibility, but accomplished fact. Though the audience is vast, however, it is quite different from the vast audience one might address assembled in one place. Before such an audience the speaker relies upon his hearing and his vision to furnish him with reactions from his audience. Much of his effectiveness is due to this stimulation from the audience. Further, the speaker who is face to face with his audience relies upon the subtle but powerful communication from person to person among the members of his audience and creates his effect by securing overt, though partly unconscious, expression of interest and enthusiasm that begins with a few in the audience and sweeps contagiously from person to person. This rubbing of elbows is lacking among the members of the radiophone broadcaster's audience, except as small, isolated groups happen to be listening to the speaker through the same receiving set. Thus the restraint, that members of the audience in an ordinary public speaking situation feel, due to their respect for and fear of the speaker and fellow auditors, is quite absent from the radiophone situation. The broadcaster, in short, is like a person talking on the telephone to as many subscribers on a huge party line as he can induce to listen to

him. His style must be that of ideal telephone conversation rather than that of speaking at a huge convention. We do not talk over the telephone like Daniel Webster at the dedication of the Bunker Hill Monument, neither does the wise broadcaster use that style.

There are two classes of radio auditors. The first are those who have heard in advance about the broadcasting of an address from a given station and who voluntarily seek to tune their receiving sets to it. They are deliberately seeking instruction. They usually know who the speaker to address them is to be or at least they are willing and anxious to listen to whatever the station has to offer them. The second class of listeners are those who by accident or perforce listen to radiophonic messages and who want something interesting but who are not seeking information or advice and will not listen longer than is necessary, provided they are not interested. The first class, those that hunger and thirst for enlightenment, are easy to talk to; the second, those who hunger and thirst only for that which is interesting (a big group, indeed), constitute the broadcaster's problem,—a problem that cannot be ignored, because it is one of his most important functions to create the hunger and thirst for enlightenment as well as to satisfy it.

Remember, too, when you are called to the microphone that you are asked to talk to *the people.* I say that not in any sense derogatory to your audience. Do not be afraid to talk in popular terms. Let the lawyer, for example, speak of his own professional interests as he would want the chemist to talk to him about chemical matters. Beware also of "talking down" to your audience. You must use the language of the people, but use it not as one who feels his own information superior to the information of the average man, but rather talk to the people as one of the people. You should picture your listener. Imagine the local boy who has saved enough money to build a small radio set. Imagine the farmer miles from his nearest town. Imagine the professional man in a distant city who has taken up "radio" as his hobby. Talk to these people as to real fellows of yours. Think of *them,* not of the microphone before you. You speak to vast audiences, but from the point of view of each listener you are carrying on an individual, private conversation. Your voice comes to each of them as though you spoke to him in the

privacy of his closet. Your style of expression, of diction, and your utterance should carry the atmosphere of this personal communion.

These radio audiences require three kinds of style: (1) the humorous, (2) the concrete, (3) the original.

1. The radio speaker is not expected to do anything undignified or insincere, but he should remember that in our private conversations with our friends a great deal of gentle humor finds its way. All our conversations are flavored with it; even our serious moods are tempered with humor. One should not then make of this radiophone broadcasting an artificially solemn situation.

2. The broadcaster should remember to talk in terms of the concrete,—in terms of individuals, in specific situations. People are more interested in men, women, and children in particular than they are in groups of human beings in general or in the general problems that affect them.

3. In the third place, when you talk to the radio audience, do not be afraid to say what you have to say *your way*. Do not fear the novel. There is no necessary, invariable form of speaking for the broadcasting situation. Do not think that you must talk as the audience expects you to talk. The expected is too frequently uninteresting. Novelty without being sensational is the goal here.

These three factors of interest are especially valuable in the introduction. The speaker should remember that his task is not to grasp attention. The process of attention is accomplished by the tuning apparatus of the listener. The speaker's job is to hold the attention that has been given him. If he is able to make sympathetic attachments with the listener's interests, the receiving instrument will be held in tune with the sending station; if not, the listener will tune to some other station. An introduction should concern itself immediately with the subject of your address. Do not explain what your address is to be about; be about it at once.

Many radio speakers make the mistake of attempting to say too much, and they have too many items on their lists. They include too many details. Their subjects are much too big for the situation. You should say one thing and say it so that the hearer will listen to your remarks. One big principle or idea or appeal well stated may have an indelible effect upon the mind of the hearer; but more often than not, when one attempts to

purvey many ideas, none of them is permanently impressed upon the mind of the hearer. As you proceed from paragraph to paragraph, then, arrange plenty of transition statements and summaries of what has gone before, so that one who misses a part of the address may still grasp the idea in its entirety. Do not be afraid of overdoing this matter of overlapping and interlapping. State what you have said and what you are going to say step by step and at the end summarize tersely.

There are two erroneous assumptions that many speakers hold in regard to broadcasting. One is that the listeners are always interested in what the speaker has to say, and the other is that they are never interested in what he has to say. The speaker holding either of these assumptions is likely to fail, just as the speaker in any conversation between two persons will fail on these assumptions. He should assume that his listener can be made interested in what he has to say and proceed with the business of arousing that interest.

Now as to your utterance in broadcasting. Remember that you are handicapped by your invisibility to your audience. The tremendous advantage of communication through the sense of sight is denied you. Your voice must make up for this loss. More than usual care must be exercised to make your inflections meaningful and your vocal quality pleasing. When, in an auditorium in which a speech is in progress, the lights suddenly go out, the speaker feels not a little embarrassed. He is almost as hampered as though he had lost his voice. His hands are tied, figuratively, and almost literally, as well. When the radiophone speaker stands before his microphone, he faces a similar situation, so far as the mechanics of expression are concerned.

Talk as though in conversation with a friend. Do not shout. Neither should you assume an orotund style such as might be necessary in talking to a vast audience assembled under one roof. Talk clearly and distinctly as you would in talking over the telephone, but do not cut off the words sharply one from another as though you were pronouncing words in a spelling match. Let your utterance show conversational naturalness without the carelessness that sometimes obtrudes itself in conversational style.

When one is talking to an audience that he can watch, it is necessary for him to make changes from time to time in what he had planned to say in order to meet the special conditions of the

occasion. Hence the extemporaneous style becomes necessary for many public speaking situations. The radiophone broadcasting, however, neither requires nor permits this sort of flexibility. Speakers will do well to write out in advance what they are going to say and read it from the manuscript as though they were talking to their auditors face to face.

To summarize: The radiophone broadcaster should talk *interestingly* about *one* specific item of fact, theory, or advice.

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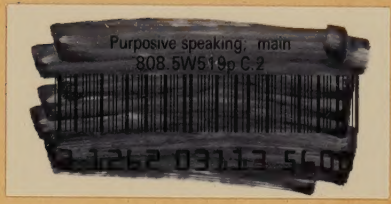
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